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ABSTRACT

This instructional kit outlines procedures for implementing Project PARTnership, a program for teaching students with disabilities greater self-determination skills through specifically designed arts experiences. An introductory section describes key project activities, including establishing a site steering committee comprised of teachers, administrators, students, and community arts leaders; selecting students to participate; developing Individualized Arts Education Plans; and selecting staff (including local artists with disabilities). Several administrative forms are provided, and lesson plans for 50 arts activities are then outlined. Activities are designed to provide students with opportunities to set a goal and plan to accomplish it, to make choices, to work independently, to initiate, and to self-evaluate. Lesson plans usually include an activity overview, a self-determination focus, an indication of time and materials needed, a procedures overview, warm up, student planning, the activity, student review, and partnership group activities. Activities are provided in the areas of creative drama, visual arts, dance/movements, crative writing, photography, and music. Appendices provide specific tips for teachers helping young people develop self-determination skills and basic information on the disabilities defined in the Individuals with Disabilities Education Act. (DB)

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A Model Program for Encouraging Self-Determination Through Access to the Arts

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PROJECT PARTNERSHIP

VERY SPECIAL ARTS

"If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him."

John F. Kennedy

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Project PARTnership: Instructional Kit

A Model Program for Encouraging Self-Determination Through Access to the Arts

1993

VSA Educational Services
Washington, DC

Edited by Carolyn DeMeyer Harris, Ph.D.
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A Model Program for Encouraging Self-Determination Through Access to the Arts

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Preface

VSA Educational Services is an independent affiliate of Very Special Arts. Founded in 1974 by Jean Kennedy Smith as an educational affiliate of The John F. Kennedy Center for the Performing Arts, Very Special Arts creates opportunities for all individuals to celebrate and share their accomplishments in drama, dance, music, literature, and visual arts. Over one million people participate in Very Special Arts activities. Performances, exhibitions, festivals, workshops, and training sessions are conducted for individuals from 15,000 communities in all 50 states. The international program of Very Special Arts has affiliates in over 54 nations. Both organizations are dedicated to enriching the lives of children, youth, and adults with special needs through educational programming that provides avenues for the integration of people with special challenges into the mainstream of society through opportunities for equal participation.

VSA Educational Services and Very Special Arts have long recognized that participation in the arts is an effective strategy for developing self-expression, achieving self-realization, improving communication, and attaining meaningful participation in school and community activities. Yet, because of attitudinal, physical, and programmatic barriers, individuals with disabilities have not had equal opportunity to pursue their interests in the arts and discover their talents and capabilities.

Project PARTnership was created to develop and enhance the self-determination and self-advocacy skills of young people with disabilities. While self-determination skills are key to empowering individuals to become competent and independent, skill development in this area is neglected in our educational system. **Project PARTnership** serves as a tool for increasing awareness among students, families, teachers, and other service providers of the importance of self-determination and how to encourage persons with disabilities to develop these skills. Through a variety of specifically designed arts experiences, students explore avenues for taking control of their own lives, advocating for themselves, making choices, setting goals and taking steps to achieve them.

The **Project PARTnership Instructional Kit** is designed for art teachers, special education teachers, parents, administrators, community arts leaders, and other service providers. It outlines procedures for implementing the **Project PARTnership** program, and offers strategies and activities for teaching students with disabilities to cultivate some of the self-determination skills they will need to function independently as adults.

In the spring of 1990, Very Special Arts received a 3-year grant from the U.S. Department of Education, Office of Special Education and Rehabilitative Services to initiate Project PARTnership. Two state organizations, Very Special Arts Ohio and Very Special Arts Louisiana, were identified to work with the National Office to execute the program. Istrouma Senior High School in Baton Rouge, Louisiana, and Hamilton High School in Hamilton, Ohio, were selected as program sites, where both teachers and administrators were tremendously enthusiastic and committed to the project. Both schools integrated the program into the existing special education curriculum. They carried out all the activities to meet the project's objectives. Through their and subsequent field test site contributions and evaluation, the framework and arts activities were developed, tested, and refined into the program presented here. This collaborative effort represents an important component in creating instructional programs that meet educators' needs by providing for *real life* try-out and assessment by users just like the intended audience.

As you read the **Project PARTnership Instructional Kit** and begin to try out many of the instructional ideas and activities with your own students, VSA Educational Services and Very Special Arts encourage you to share in the belief that the arts work! Through the arts, students with disabilities can develop life skills that empower them to become competent and independent members of the community.

Using the Arts as a Vehicle for Self-Determination Skill Development

What is Self-Determination?

Self-determination has been defined in a variety of ways. The American Heritage Dictionary (1976), defines it as "the determination of one's own fate or course of action without compulsion: free will." Another source defines it as "decision according to one's own mind and will." (Webster's New World Dictionary, 1972) A common element in both definitions is the importance of people taking control, without undue external influence, over what affects their lives. Self-determination refers both to the attitudes which lead people to define goals for themselves and to their ability to take the initiative to achieve those goals. Acquiring the personal characteristics which lead to self-determination is a developmental process that begins in early childhood and continues throughout adult life. While it is important for all people to acquire these traits, it is a critical and often more difficult goal for people with disabilities.

> The value of the artist lies in the fact that he asserts a sense of order, of the power of the human spirit, into the sordid conflict of our everyday lives ... It is the vision of order, of conquest of the obstacles and complications of living, that inspires men with new energy and purpose. Life is inconceivable without this vision of purpose.
>
> *Colin Wilson*

Order, power, purpose, and personal vision—these qualities are central not only to the creative process, but to life itself. Art offers the most complete expression of the human need for self-determination and self-expression. Whether a child's simple drawing or a composer's complex sonata, the artist shapes and defines experience, gives it order and meaning, discovers and asserts an individual, personal vision.

As in virtually every area of education and social interaction, people with disabilities find outlets for creativity severely proscribed by physical, social, and psychological barriers that undermine their creative potential and ignore their artistic capabilities. Access to the arts remain "an inconvenient obstacle course strewn with rules, regulations, revolving doors, and inaccessible opportunities." (Arts and the Handicapped: An Issue of Access, National Endowment for the Arts, 1974, p. 224.) Without full and equal access, people with disabilities lack the primary avenue for self-awareness, initiative, and personal expression and the opportunities arts afford for skill

development, social interaction, and self-determination. Both research and experience demonstrate that disability need not limit creativity. Research shows there are no significant differences between people with and without disabilities on nonverbal measures of creativity. In fact, persons with developmental disabilities often show strengths in imaginative behavior and a willingness to trust, take risks, and be spontaneous.

The long list of accomplished artists with disabilities attests to the creativity and unique perspectives on experience that artists with disabilities possess. For all students, the arts create opportunities for self-expression, self-realization, and individual achievement. For students with disabilities, these opportunities are especially significant: Arts involvement can be tailored to individual talents and capabilities; can offer access to social interactions and school/community integration; and can provide outlets for individual achievement and self-discovery.

Art activities can meet many of the diverse needs of students with disabilities; helping them develop skills in social, emotional, motor, sensory, and cognitive areas (Aach, 1981). Art may be used to stimulate intellectual curiosity, originality, and divergent thinking. Additionally, art instruction may provide sensory experience as well as encourage the development of perceptual awareness and fine and gross motor skills. Because of its concrete nature, art is an expedient way for students who have difficulty with abstract concepts to grow, comprehend, and learn. Adaptive arts programming in dance/movement, music, drama and the visual arts has been proven to unlock learning potential as well as to bring joy and enrichment into lives of challenged individuals.

Access to the arts is so fundamental to human existence that the right "to enjoy the arts" is included in the United Nations' Universal Declaration of Human Rights. In fact, much of our knowledge about the customs, values, and beliefs of ancient societies is based upon archaeological analysis of their artwork. The arts help to form and also reflect the character and ethos of a society. Because the arts are so essential to a society, they make an important contribution to individual development. Hayman (1969) underscored this importance:

> Art can and should be an experience shared by all people every day of their lives; this does not mean that all people must be painters, architects, authors, composers, nor does it mean that they must spend all of their days in museums, their evening in theaters and concert halls. Rather, it means that people's innate sensitivities to the arts must be allowed to develop and, by encouragement and education, must be given opportunity for growth so that the whole individual can emerge. (p.11)

The arts are essential to each citizen's life. From the small child drawing with crayons to the senior citizen reflecting upon a lifetime of experiences through poetry, the arts provide a basis for discovery, self-expression, and

human growth. Access to and participation in the arts are important for all persons in our society. In the following testimony to a United States Congressional Subcommittee, Laureen Summers (1988), a talented weaver who has cerebral palsy, emphasized the feelings of control and self-determination she developed through participation in the arts:

> Weaving afforded me many new opportunities to explore and develop a sense of myself. Although my disability affects my coordination, I was able to figure out how to manage yarns and strings and create pleasing textures and designs. The encouragement I had to experiment with materials and ideas on my own helped me feel confident about exploring and defining other areas of my life. I gained confidence because I had proven that I could succeed in an area that was admired and respected by others. I learned to take risks, make choices, and trust myself to know what was right for me. In time I fulfilled my dreams of having my own family, my own career, my own life.

The Project P*ART*nership core course introduces the importance of self-determination skills in the lives of young adults with disabilities, and the role of the arts in the acquisition of such skills. The initial set of course activities were developed at Hamilton High School in Ohio and Istrouma High School in Louisiana, with the assistance of Dr. Cynthia Warger, curriculum specialist. They are based on current research in the area of self-determination and self-advocacy. Special education teachers, arts teachers, and artists from the community participated in activities development workshops where they learned how to tailor their lesson plans to the Project P*ART*nership framework.

Getting Started With Project PARTnership

Empowerment Through the Arts

Project PARTnership offers significant benefits both to individual students and to the educational system. Through it, students have increased opportunities for self-discovery, creativity, self-concept building, skill development, and social integration. At the same time, schools provide equal service to students with disabilities by systematically identifying barriers to participation in the arts and implementing a plan to remove them.

The key objectives of the program are:

- to use the arts as a vehicle to teach students with disabilities self-determination skills they need to function independently as adults;
- to increase awareness of the importance of self-determination and the arts to young persons with disabilities among faculty, parents and community service providers; and,
- to build a coalition of school, community, and families working together to establish and maintain a vital arts program for young people with disabilities that is fully integrated within the educational, social, and artistic community.

Key Project Activities

The goal of **Project PARTnership** is to develop systems within each community that use school and community resources to support and sustain on-going participation in the arts by all students with disabilities. Implementation of the project includes the following key site activities:

- Establish a Site Steering Committee comprised of teachers, administrators, students, and community arts leaders to plan project activities and provide students with an ongoing support system to pursue their interests in the arts;

- Conduct a Preliminary Site Assessment to recognize barriers which inhibit full participation in the arts by students with disabilities and develop a site plan to eliminate such barriers;
- Select a staff of special education teachers, arts teachers, and local artists to instruct the course;
- Identify students to participate in the program;
- Develop and implement an Individual Arts Education Plan (IAEP) to be included in each student's Individual Education Plan (IEP);
- Employ artists with disabilities as performers and instructors.

The following are intended as guidelines for carrying out the activities.

Selecting the Steering Committee

A Steering Committee should be comprised of teachers, administrators, students, parents, and community arts leaders who will plan project activities and provide students with an on-going support system to pursue their interests in the arts. The Steering Committee should meet monthly and provide guidance to the project. Members are responsible for the logistics of the program, conducting the Preliminary Site Assessment to recognize barriers which inhibit full participation in the arts by students with disabilities, and developing plans to eliminate such barriers. Their project plans should include in-school and community activities that involve student and parent participation.

The Steering Committee should be representative of the community and the goals of Project P*ART*nership for building self-determination skills. The following example illustrates a nine-member panel:

1. School District Liaison
2. School Principal
3. Special Education Representative
4. Arts Education Representative
5. Individual with a Disability
6. Parent of child participating in the program
7. Student in the program
8. Community Arts Representative
9. Very Special Arts State Affiliate Representative

The following qualifications can be used to select committee members:

School District Liaison

- Person in district-wide administrative capacity
- Knowledge of district-wide curriculum development and implementation
- Knowledge of class scheduling and personnel administration
- Knowledge of IEP implementation

Building Representative (e.g., principal)

- Person in administrative capacity within building
- Involved with arranging staff schedules
- Responsible for arranging class schedules
- Knowledge of school resources and responsible for their allocation

Special Education Representative (e.g., special education department chair or instructor)

- Knowledge of special education curriculum
- Knowledge of the role of the arts in special education
- Knowledge of student scheduling

Arts Education Representative (e.g., arts education department chair or instructor)

- Knowledge of school arts curriculum
- Ability to identify instructors for core course
- Knowledge of the role of the arts in special education

Individual with a Disability

- Person with interest in the arts
- Knowledge of the needs and interests of individuals with disabilities
- Knowledge of community arts opportunities

Parent

- Parent who is actively involved with school activities and has a child in the program

Student

- Participant in Project PARTnership

Community Arts Representative (e.g., arts center/program director)

- Participant in variety of community activities
- Knowledge of community arts opportunities

Completing the Preliminary Site Assessment

The first step for the Steering Committee is to conduct the preliminary site assessment. This assessment provides:

- An overview of the current population to be served by **Project PARTnership**,
- Current arts opportunities for students with disabilities including in-school and community activities,
- Current barriers that may inhibit full participation in arts experiences by individuals with disabilities such as structural barriers,
- Teacher training, and
- Need for resources to accommodate students with disabilities.

Based on the site assessment, the Steering Committee can develop an action plan that identifies site specific objectives and plans to eliminate barriers to full participation in the arts (see Preliminary Site Assessment Form).

Selecting the Students

Project PARTnership activities target high school students with various disabilities. Students should be identified by the Special Education staff and other faculty. Those implementing the program may wish to consider whether potential students are:

- Able to attend class on a regular basis.
- Likely to participate in and contribute to small group sharing experiences.
- Interested in participating in the project's extracurricular activities.
- Likely to benefit from opportunities to participate in the arts.

Scheduling the Core Course

The core course focuses on the development of self-determination skills of special needs students through the arts. The course can be scheduled in a variety of ways:

- As an independent course during the school day, after-school, as part of a summer school session, or as a summer enrichment experience;

- As part of an already existing course for students with disabilities, such as vocational training, career education, self-awareness/guidance course, or arts course; and

- As part of a mainstreamed class.

The course should consist of 20–40 sessions and should provide a variety of experiences in as many art mediums as possible (i.e., music, art, dance, creative writing, drama). Approximately three to four sessions should be devoted to each art area, although this could vary depending on personnel available and activities chosen. Class length should be 50 minutes to one hour depending upon the class schedules within the school.

Evaluation

Evaluation should be an ongoing activity during the project, focusing both on qualitative and quantitative data. Several evaluation elements have been built into the Project PARThership model. They are:

- The *Student Self Assessment* can be completed by the student or used by the instructor and student after an arts activity to evaluate strengths and weaknesses in planning and implementing the activity.

- The *Preliminary Site Assessment* form should be completed by the Steering Committee. It will provide information about current special education opportunities and student involvement in arts programs against which to measure project effectiveness in terms of expanded student participation. This site assessment will help determine how effective the school is in removing barriers to arts participation by special education students by comparing data collected before and after the project implementation.

- The *Activity Evaluation Log* can be completed by course instructors immediately after a class activity. The log is designed to assess the impact of the activity on student participation and to determine any modifications which may be necessary.

Implementing the Core Course Arts Activities

The Project PARTnership Core Course

An *overview session* on self-determination should be presented to the students prior to beginning the arts course. Students should be encouraged to share their interests and discuss the importance of self-expression, self-advocacy, and self-sufficiency and independence. These concepts should then be related to the arts in terms of how individuals express themselves through the arts, and the power of the arts for communicating to others.

The course involves a total of *20 to 40 sessions*, with approximately three to four sessions devoted to instruction in each modality -- visual arts, creative movement and dance, music, drama, and creative writing. The arts activities in the course are designed to provide the students with opportunities to set a goal and a plan to accomplish it, to make choices, to work independently, to initiate plans, and to self-evaluate. Within each session, students have the opportunity to:

- Learn an art skill (e.g., pantomime, creating a rhythm, using the technique of watercolor);
- Learn and practice self-determination skills, and;
- Express how they personally feel or what they think about something that is important to them.

A key component of each art session is the *Partnership Group* which serves as a forum for self-expression. The group is usually facilitated by the special education teacher and the arts teacher. Through group sharing, students talk about their work by presenting what they accomplished and by telling what they were trying to express. This non-threatening process allows students to express their viewpoints and feelings, experience risk-taking and self-advocacy, accept praise, and receive constructive feedback. Students also practice such skills as listening and respecting others.

A unique feature of Project PARTnership is its curriculum framework which can be applied to many standard art activities. Teachers and artists can select activities and "map" the PARTnership activity framework onto it.

thus extending the focus of an activity to include self-determination goals. Students are provided the opportunity to practice on a regular basis the following self-determination skills: planning; setting personal goals; making choices; demonstrating independence and self-sufficiency; initiating interactions with others; and self evaluation. These skills are practiced in a context in which students express themselves—their views and opinions, feelings, and thoughts—about things in their lives that matter.

Project PARTnership Activity Framework

A three-step framework helps students, over time, develop self-determination skills. ***While there is room for creativity when modifying activities, it is important that every element of the framework be applied.*** While it might be tempting to omit a step in the framework, it is recommended that you spread the activity over two sessions, or reduce its complexity rather than omit a step, should time pose a dilemma for you.

Step 1: Activity Mapping

An examination of the lesson plans presented in this guide, shows that the framework for building self-determination skills has been applied to the activities. If you wish to develop additional arts activities, this step involves "mapping" the self-determination skill framework onto a standard art activity.

Sample Activity

Let's apply this "mapping" framework to the standard activity of printmaking. The activity asks students to use an object, such as a vegetable or sponge, and make a pattern on the paper.

First the teacher or artist would build a theme or topic to the activity. For example, using the theme of living independently, students might be engaged in thinking about how they might decorate their own room. The focus might be on creating wallpaper to fit the student's personal moods. Or, using the theme of employment, students might be asked to think about the effect that different prints on ties and scarves have on strangers—what does what you wear tell others about yourself? In any case, the art form of printmaking would be introduced in an applied or "real" context, one to which the students might relate. The elements of the art form—use of colors, patterns, shapes, and composition—would be introduced, but the students would focus on how they might use this art form to express something personal. Once the activity was introduced, students would be given choices. For example, they might choose to create a pattern for wallpaper that would "cheer them up" or "calm them down." Or they might create a wallpaper pattern for their best friend. They might choose the room that their wallpaper print be best suited for. Or, they might choose to create a

print for a tie to be worn by their favorite rock star. Or, a pattern for a blouse to be worn in a job interview where the employer was very conservative. After making their choice, they would plan how to accomplish this activity. They would think about their task, what they need to do, and what they hope to gain through the activity.

It is important to keep in mind that even though students are developing art skills through the activity, ***the primary purpose of the activity is to provide students with an opportunity to practice self-determination skills.*** Consequently, some activities, while representing worthy art objectives, might not be the best choice for developing self-determination skills. When developing new *PART*nership art activities, the Lesson Plan form should be used to record the activity for future use.

Step 2: Student Review of the Art Activity

Step 2 emphasizes helping the student feel secure and self-sufficient with the activity or art technique. The art skill (e.g., sculpture, pantomime, nonverbal communication) is introduced and students are given a chance to "warm-up." Students are encouraged to comment about the reaction to the art form and what they might communicate through it.

When selecting a particular art activity, it is important to make sure that the activity deals with something of personal interest to the students. In other words, through the activity, students should be able to express something about themselves. They should be able to act on self-knowledge and share this knowledge with others. Students begin the activity by reflecting on what they plan to accomplish. They are encouraged to think about:

- Their idea and why they chose it;
- What they need to communicate their idea;
- What they plan to learn through the activity, and;
- What questions they still need to have answered before they can begin.

Selecting Topics of Interest

Students can be surveyed regarding the topics that they consider to be important. This survey can be handled as a group. For instance, have the students brainstorm all of the topics or issues that they care about. Prompt students by asking them to identify any "questions" that they have — what do they really want to know about and have answers about? Generally, students tend to identify topics that fall into the following categories: relationships (with peers, family, teachers, other); employment; living independently; justice and human rights in society. They also often have fascination with music, fashions, heroes or celebrities. Once the students have generated a list, have them star those items that are the most

interesting. Encourage them to talk about their interests — "what is it about dating that interests you?" or "when it comes to getting along with your parents, what concerns you most?" It is important to help students feel that they are contributing in a significant way.

During the class planning time, students should be encouraged to complete the *Student Activity Plan* form before they undertake the activity. The activity should also engage students in communicating something personal. In some cases, students can practice communication and social skills when they complete the activity in cooperative pairs or small groups.

Self Assessment

Once an activity is completed, students can evaluate whether their goals were met using the *Student Self Assessment* form. It is also a good idea to have students give their assessment of how well they liked the activity. Students reflect on how they did and decide how they have done by considering:

- What their work communicates or what they communicated through the experience;
- What they personally liked best and least about what they did, and;
- What they would do differently next time.

Student Portfolios

Each student should be encouraged to create a PARTnership Portfolio. This portfolio contains their activity planning and self assessment forms, samples of their artwork, and any thoughts or feeling about their work.

Culminating Event

Students, teachers, and parents should be involved in planning a culminating event. Together, students decide what they would like to perform and exhibit. They then plan and execute the event(s).

Step 3: Partnership Group

A Partnership Group should be conducted after an art activity and should serve as a public forum for self-expression. In this group, students share their work by presenting what they have done and by telling a little about what they are expressing through their work. Through this group sharing, they will experience risk taking, speaking-up for themselves, accepting praise and constructive feedback, and expressing their viewpoints and feelings. As a group member, each will practice skills such as listening, respecting others, and providing feedback. During the Partnership Group, students share their products

and/or reactions to the experience, and ask for feedback from other group members. If time permits, ideas that students bring to the group can be acted upon. At the end of the session, students engage in some form of self assessment where they decide if they have met their personal goals. It is also a good idea to have students provide you with their evaluation of how well they liked the activity.

Facilitating the Partnership Group

Effective groups share several characteristics:

- Members understand and accept one another;
- Communication is open;
- Members take responsibility for their own learning and behavior;
- Members cooperate, and;
- Processes for interacting have been established.

Productive classroom groups must be carefully nurtured. The first step is for a group to agree on specific *ground rules and norms for participation.* Students should discuss what behaviors help them participate in groups, as well as identify those behaviors that hinder their participation. These group-identified rules should be reviewed at the beginning of each group, and when necessary to avert a potential behavioral disruption. Much of the success of a group depends on the degree to which the group leader can facilitate group interaction.

To create an effective group, the group leader should consider the following instructional techniques:

- Assume and convey that everyone has something important to contribute.
- Encourage students to express themselves honestly.
- Do not force participation, but encourage risk taking.
- Welcome questions and do not be defensive. Ask for feedback.
- Encourage participation by showing interest, respecting and not ridiculing offerings, discouraging judgment, and building relationships of mutual trust and helpfulness.
- Understand the power of waiting for the group to respond.
- Encourage students to sit in different locations each time the group meets.
- Be honest with students and share what you have in common with them.
- Encourage agreement.
- Use open-ended questions that allow diversity of opinion.
- State what is positive about participants' contrary viewpoints.
- Model good listening skills.

How To Use The Forms

- Preliminary Site Assessment is designed to help identify barriers to increased participation in the arts by individuals with disabilities. It should be conducted by the Steering Committee. Based on the results, the Steering Committee should develop a strategy for eliminating barriers through in-school and community arts activities for students and parents.

- Student Activity Plan is a guide that helps students formulate their ideas after the activity has been introduced to the class. With assistance from the instructor, student should use this form as a guideline to set their goals and plan steps to achieve them.

- Student Self Assessment helps students practice self-evaluation skills. It should be completed after each art activity and can be conducted in a variety of ways. For example, students with sufficient writing skills can complete the form themselves. Where possible, they may also assist their peers. Alternatively, the instructor may read the questions and tape record the student responses or have student teams interview each other.

- Activity Evaluation Log assists in evaluating activities that worked best and planning for future modifications. It should be filled out by the instructor immediately following an activity.

- Outline For Art Sessions and the Self-Determination Activity Framework are teacher aids that serve as a one-glance reminder of the steps involved when applying an art activity or when developing new activities that are designed to enhance self-determination skills.

- New Lesson Development Plan can be completed whenever the instructor plans to develop a new activity. Reviewing the Self-Determination Framework will help keep the activity focused as it is being developed.

Project PARTnership
Preliminary Site Assessment

This form should be completed by the Steering Committee before implementing the project. It is designed to help you plan how to make your program accessible to students with disabilities. Please print clearly or type.

State VSA _____ Director _____ Phone _____

Name of School _____ District _____

School Address _____

_____

_____

Principal _____

Total number of teaching staff _____

Total number of special education faculty? _____

Total number of arts faculty? _____

Current Activities

1. How has the school conducted arts programming in the past?

_____

_____

_____

_____

_____

2. Describe any ongoing activities with community arts and school.

_____

_____

_____

_____

_____

3. Do you have a roster of artists trained to work with special populations?
_____ Yes _____ No If yes, attach a copy.

Student Population

4. Total school population _____

Total special education students _____

	Self Contained	Mainstreamed
_____ Mental retardation	_____	_____
_____ Visual impairment	_____	_____
_____ Hearing impairment	_____	_____
_____ Orthopedic disability	_____	_____
_____ Emotional disturbance	_____	_____
_____ Learning disability	_____	_____

5. Which group(s) listed above would participate in Project PARThership?

_____

_____

_____

Arts Opportunities

6. Total arts faculty

_____ Art

_____ Music

_____ Dance

_____ Drama

_____ Other

7. Do special education students currently participate in regular art instruction? _____ Yes _____ No If yes, who provides the instruction?

_____ Art Teacher

_____ Special Education Teacher

_____ Visiting Artist

_____ Other

List current course offerings in the arts, number of students enrolled in each course, and number of persons with disabilities enrolled in each course.

Course Title	*Length of Class*	*Total Enrollment*	*With Disabilities Enrollment*

8. Do special education students participate in extra curricular activities provided by the school? (i.e., extracurricular activities such as school band, choir, musical instruments, plays, talent shows, etc.) List the type of extra curricular activities and the enrollment of students with disabilities in each.

_____

_____

_____

_____

_____

9. Is there a Visiting Artist program in the school?

_____ Yes _____ No

If yes, do the artists work with special populations?

_____ Yes _____ No

10. Are there other arts opportunities available within the community (i.e., community arts centers, YMCA arts courses, local performing groups)?

_____

_____

_____

_____

Special Education

11. Are there other courses or school programs that address self-determination skills for special education students?

_____ Yes _____ No If yes, list.

_____

_____

_____

_____

12. Are mainstream and special education students required to take art courses for graduation?

_____ Yes _____ No

13. In what course of study or curriculum would Project *PART*nership fit?

_____ Career Education

_____ Pre Vocational

_____ Arts

_____ Extra Curricular

_____ Other

Faculty Inservice Training

14. Are there any inservice courses or workshops related to the use of arts programming with individuals with disabilities currently offered to teaching staff?

Indicate courses offered, number of teachers in attendance, and the teaching areas of the teachers in attendance.

_____ None offered

Workshop Title	*Attendance*	*Teaching Areas*

15. Has the art faculty been trained to work with special populations?

_____ Yes _____ No

16. What opportunities are there to provide teacher training?

_____

_____

_____

17. Are experiences in the arts now included as a part of the IEP?

_____ Yes _____ No Attach a copy of IEP form currently used.

Student Self Assessment

HOW HAVE I DONE?

My art work communicates _____

_____

This is what I like best about what I have done: _____

_____

This is what I would do differently next time: _____

_____

I have put away my materials and cleaned up my area

_____ Yes _____ No

HOW HAVE I SHARED MY WORK?

_____ I listened to others

_____ I shared a thought or idea

_____ I said what I really wanted to say/thought

_____ I gave feedback that helped another group member

Next time, I plan to improve my sharing skills by

_____

_____

WHAT DO I THINK OVERALL?

Overall, the best thing about today's session was _____

_____

What I would change about today's session _____

_____

In today's session, I learned _____

_____

Student Activity Plan

NAME: _____

WHAT I PLAN TO DO:

My idea is: _____

_____

I chose it because: _____

_____

Materials I need: _____

_____

Questions I still need answered: _____

_____

At the end of the activity, I plan to have learned _____

_____

New Lesson Development Plan

This Lesson Plan form can be completed whenever the instructor plans to develop a new activity. Reviewing the Self-determination Framework will help keep the activity focused as it is being developed.

INSTRUCTOR: _____

ACTIVITY: _____

LENGTH OF ACTIVITY: _____

PROCEDURE:

Overview:

Warm-up:

Student Planning:

Activity:

Student Review:

Partnership Group:

Materials Needed:

Project PARTnership Activity Evaluation Log

Evaluating each art activity session can provide you with valuable information for future uses and helpful input for developing new activities.

Date _____

Name of Activity _____

Activity # _____

Instructor _____

Grade or type of class you teach _____

This lesson took _____ (minutes, hours, days ....) to teach.

Using a five point scale, circle the number which best expresses your feelings about this session:

	Excellent				*Poor*
1. Overall, how would you rate this activity	5	4	3	2	1
2. The objectives of this activity were	5	4	3	2	1
3. The format of the activity session was	5	4	3	2	1
4. The communication of ideas and concepts was	5	4	3	2	1
5. The suitability of the art form used with students with disabilities was	5	4	3	2	1
6. The student response to the activity was	5	4	3	2	1
7. The effectiveness of the Partnership Group was	5	4	3	2	1

8. Describe what happened in the activity session and the impact on the students:

9. Describe any modifications you made to the activity and why you made them:

a. What was the strongest element of the activity?

b. What was the least effective part of the activity?

Other thoughts, insights, suggestions and comments about the activity that will be helpful for future use:

Outline For Art Sessions

Overview of Art Form

- Introduce Art Form
- Provide Examples of Art Techniques
- Discuss What Artist Expressed
- Assist Students in Relating to Art Form
- Warm-Up Activity

Activity

- Plan
- Do
- Self Review

Partnership Group

- Share
- Discuss
- Expand

Student Self Assessment

- Assess Self Expression
- Assess Self Performance in Group
- Assess Activity

Outline For Self-Determination Activity Framework

Plan

Set Personal Goal

Choice

Independent

Initiate

Self Evaluation

Fifty arts activities are included in this instructional kit. The major components of the framework have been applied to standard activities and each activity is designed to provide the student with opportunities:

- to set a goal and plan to accomplish it,
- to make choices,
- to work independently,
- to initiate, and
- to self-evaluate.

Creative Drama
"Acting Shy"

Activity Overview In this activity, students explore emotion and characterization when they create an improvisation about a very shy person.

Self-Determination Focus Self Efficacy; Self Expression; Cooperation; Role Playing

Time One Hour

Materials None

PROCEDURES

Overview Introduce emotion in acting. How do actors and actresses create emotion on the stage or in the movies? Introduce the concept of motivation and its importance to creating believable characters.

Warm-Up Drill the students. When you say "happy," they must all look happy; when you say "surprised," they must all look surprised. Repeat and encourage students to suggest emotions. Combine dialogue with emotion. Using a phrase such as, "It's you again," have students say it with different emotions. Discuss motivation, "Why might someone respond in that way?"

Student Planning Divide the group into half. Half of the group is very shy. The other half is very outgoing. Discuss as a group both of these characteristics. Have the group who is outgoing plan ideas for how they might convince their shy classmates to join them at the mall.

Activity Act out the dialogue. If you have a large group, you might want to pair students first and encourage simultaneous conversations. Reverse roles and repeat.

Student Review Were the characters believable? What did the actors and actresses do that was believable?

Partnership Group Discuss their performances. Were the characters believable? Ask the students to suggest another characteristic. How would the dialogue change if the person was not shy, but "friendly" or "out-going." How would the character change to become this way?

Creative Drama
"Interview For a Job"

Activity Overview In this activity, students pretend to interview for a job. Through the activity, they explore characterization and dialogue.

Self-Determination Focus Self Efficacy; Self Confidence; Role Playing; Self Expression; Cooperation

Time One Hour

Materials None

PROCEDURES

Overview Introduce the activity by asking the students if they have ever seen a movie or television program where the characters seemed fake. What made the characters unbelievable? Switch to a believable character. Have students share what made that character believable.

Warm-Up One of the ways that characters become unbelievable is when they exaggerate—they talk too loud, or they say things that people normally would not say, or they do outlandish things. Ask students to imagine a job interview situation. What might they do that would be an exaggeration? For example, they might say they don't want the job, or blow bubble gum bubbles, or sit with poor posture. Have the students demonstrate several unbelievable examples.

Student Planning Form pairs. Students are to role play a job interview. They must decide how they will make it believable.

Activity Students role play a job interview.

Student Review Did the boss ask realistic questions? Did the interviewee act and talk in a believable way?

Partnership Group Take a few minutes and brainstorm all of the things that bosses can do to be believable, and all of the things that job applicants can do to be believable. Invite the students to share their interviews. Ask the group, "Would you hire this person?"

Creative Drama

"Who's behind those shades?"

Activity Overview In this activity, students explore characterization and how props and accessories can help create a character. Students create a dialogue improvisation about a person who wears sun glasses at night.

Self-Determination Focus Risk Taking; Cooperation; Self Expression; Role Playing

Time One hour

Materials A wide assortment of sunglasses (photos can be substituted); photos of different types of people.

PROCEDURES

Overview Characters can be distinguished by the clothes and accessories that they wear. Actors and actresses enhance their characters by selecting articles of clothing that match the character's personality. Ask the students to think about themselves. Do they wear special accessories or articles of clothing that help define who they are as individuals?

Warm-Up Show photos of different types of people and ask students to tell you what the accessories and clothing tell them about the person.

Student Planning Choose partners. Have each partner group choose a pair of sunglasses. The students must decide what the character who wears the sunglasses is like. Have them plan a brief conversation in which they discuss why he or she wears sunglasses at night.

Activity Students practice their dialogues.

Student Review Was the conversation believable? Did the character have a good reason for wearing sunglasses at night?

Partnership Group Invite students to perform their conversations. Compare and contrast all of the different types of characters that students created.

Creative Drama

"Every Picture Tells a Story"

Activity Overview In this activity, students create a pantomime of the events leading up to a scene.

Self-Determination Focus Risk Taking; Social Skills; Cooperation; Assertiveness; Self Expression

Time One Hour

Materials None required; large picture frame (optional)

PROCEDURES

Overview Introduce pantomime. Discuss and demonstrate pantomime.

Warm-Up Have students practice a simple pantomime (e.g., pretend to put on a watch and wind it; pretend to prepare dinner). Periodically ask students to "freeze" what they are doing. Show several pictures and ask students to generate an idea for what might be happening in the picture. Ask them to suggest a dilemma for the people in the picture. Make the transition from pantomime to the picture by saying that a picture communicates a scene non-verbally. Although the picture is "frozen in time," it still creates a sense of the activity that went on before and after it was taken.

Student Planning Use a large picture frame as a prop and have students pose behind it. The group guesses what the students are doing. Have students form triads. Each triad decides what their picture scene will look like. From that scene they then create a pantomime enactment leading up to the scene. Encourage students to choose a topic that could happen in their home, community or school.

Activity Students practice their pantomime.

Student Review Students decide if they have communicated clearly all of the actions leading up to their frozen scene.

Partnership Group Before students present pantomimes , they pose. Other students jot down what they think the story will be about. At the end of enactment, they compare guesses with what was enacted. To expand activity, discuss ads for movies (how producers freeze a scene). Have students select their favorite television program and design a poster of it. Have them discuss why they chose the particular elements.

Creative Drama
"Here's Mime Folk Tale"

Activity Overview In this activity, students perform pantomimes of selected folk tales.

Self-Determination Focus Risk Taking; Social Skills; Cooperation; Self Expression.

Time One Hour

Materials Books of folk tales

PROCEDURES

Overview Reintroduce and demonstrate pantomime through use of nonverbal greetings. (Can be presented in conjunction with performance by professional mime.)

Warm-Up Have students practice a simple pantomime of personal greetings. Have students tell what they like best and what could be added to make it clearer. Instructor and volunteers act out a scene from "The Emperor's New Clothes."

Student Planning Form groups of 3 or 4 and have students list folk tales and decide which to perform. Discuss characters and actions. Verbally outline sequence of events in story. Decide who will take each part; how characters will interact; and what will happen in the pantomime.

Activity Students practice their pantomime in small groups.

Student Review Students decide if they have communicated clearly all the actions of selected folk tale; if all characters were included; if important actions were conveyed; and if actions occurred in proper sequence.

Partnership Group Students present their pantomimes for entire group. Everyone tells what story is performed, discusses action, and asks questions.

Creative Drama
"Stage Presence and Poise"

Activity Overview In this activity, students learn to be conscious of their posture and body language. They demonstrate typical activities through pantomime.

Self-Determination Focus Self Awareness; Cooperation

Time One Hour

Materials Chairs

PROCEDURES

Overview Introduce pantomime as a skill in drama. Demonstrate an action and ask students to guess what you are doing. Stress that pantomime mimics real life.

Warm-Up Students will be asked to imagine a person watching television. What can we tell about the person by just watching his or her actions? How do we know if the person likes the show? Instructor demonstrates and students observe. They discuss what they learned about the person who the instructor was portraying.

Student Planning Form groups of 3 or 4 students. Each group selects one of the following activities to pantomime:

- students catching the bus together
- students on the phone together, or
- students at the movies together.

They then plan what actions they will include.

Activity Students practice their pantomime.

Student Review Students return to their list of actions that they wanted to include in the pantomime. Did they include all of them? Were the actions clear?

Partnership Group Each group performs its pantomime. The "audience" discusses what they learned about the people in the pantomime. If time permits, the group creates one pantomime of a scene (e.g., shopping at the mall; watching a sports event).

Creative Drama
"Dialogue"

Activity Overview In this activity, students learn to be conscious of their voice as an instrument to project a character. Students create a dialogue for a typical, "real life" scene.

Self-Determination Focus Self Expression; Communicating Feelings; Cooperation; Risk Taking; Understanding Others

Time One Hour

Materials Chairs

PROCEDURES

Overview Introduce the concept of dialogue. People express what they think and how they feel through their voices.

Warm-Up Students will begin with simple breathing exercises. Then progress to sounding from the diaphragm. We will then practice making sounds that represent animals, cars, typewriters, etc. We will practice throwing our voices across the room.

Student Planning Form groups of 3 or 4 students. Ask students to select one of the following social activities to enact:

- a school social dance or party
- family eating breakfast
- bowling

Students plan what they would say to each other at this event.

Activity Students practice their dialogue.

Student Review Students return to their planning. Did they cover everything they planned to say? Did they perform realistically? In other words, would real people really talk like that?

Partnership Group Groups perform their dialogues. Audience members comment on whether or not the dialogue was realistic. Generate additional questions for the performers. If time permits, have the students answer the questions in character extemporaneously.

Creative Drama
"Blind Date"

Activity Overview In this activity, students practice the skill of improvisation when they pretend to go on a blind date.

Self-Determination Focus Risk Taking; Taking the Role of Others; Decision Making; Problem Solving; Self Expression

Time One Hour

Materials None

PROCEDURES

Overview Improvisation involves creating a scene that might happen in real life. Discuss characters, dialogue, and conflict in improvisation scenes. Improvisations can be dramatic (serious) or comic (humorous)—it will depend on how the characters choose to interpret their parts and the scene that they are presented with.

Warm-Up Ask students to relate a scene from real life where they had to "act on their feet." After a student relates a scene and what he/she did, ask other students to suggest other ways that the individual might have responded to change the outcome of the scene. Have them practice acting out just the dialogue to several of the students' stories.

Student Planning Form groups of 3 or 4 students. With a partner, students plan a "Blind Date Improvisation." The conflict concerns the idea that the blind date shows up at the door with something amiss (e.g., wrong clothes for the event, some odd/humorous trait such as weeds growing out of his/her head, no money/transportation to get to the event, etc.). Students decide if they are to create a drama or comedy (or farce) and choose parts. They decide on their characters.

Activity They enact the improvisation.

Student Review Students decide if they have realistically portrayed the situation. Do all of the characters respond naturally?

Partnership Group The students enact the improvisations for their peers. They discuss their characters' choices and tell if what their characters did would be different then what they personally would have done.

Creative Drama
"Creating Improvisations"

Activity Overview In this activity, students learn how to put together their voices and bodies with motivation into an improvisation.

Self-Determination Focus Cooperation; Empathy; Creative Expression; Risk Taking; Role Playing

Time One Hour

Materials Chairs

PROCEDURES

Overview Introduce improvisation. Explain how students will use body language and dialogue to tell a story. The story must represent real life.

Warm-Up Read a folk tale to the students. Discuss the different characters and actions. Encourage students to have different interpretations of the characters.

Student Planning Form groups of 3 or 4 students. Have the students decide how they will perform the folk tale. Who will they be? What will their character be like? What actions will they create?

Activity Students improvise their story.

Student Review Students review their plans. Did they create all of the planned actions? Do their characters represent their ideas about what the character was like?

Partnership Group Students perform their stories. Have the group discuss how each one was different and alike. Encourage questions, such as "why did you decide to have the character act like that?"

Creative Drama
"Sales Pitch"

Activity Overview In this activity, students learn how to create their own commercials.

Self-Determination Focus Cooperation; Creative Expression; Risk Taking; Role Playing.

Time One Hour

Materials Variety of props such as straw hat, mechanical frog, radio, rubber chicken, etc.

PROCEDURES

Overview Talk about why everyone is familiar with well-known commercial jingles or catch phrases. Discuss the purpose of the commercials -- to entertain or persuade.

Warm-Up State well-known jingles or phrases from commercials. Discuss whether products do what they say; what information they tell us; and what is added to commercials to get attention.

Student Planning Form two groups. Have each group select an object from the prop bag. Each member of the group, in turn, states something about the object. The group decides what statements will be valuable in their commercial to convince listeners that object would be desirable to own. Experiment with movement and music to describe the product.

Activity Students perform their commercial.

Student Review Students discuss improvements that could be made to commercial. Should anything be added? Should anything be deleted? Should it go faster?

Partnership Group Students perform their commercials. Have the group discuss how effective each one was. Encourage questions, such as "were you convinced you need this product?"

Visual Arts
"Name Design"

Activity Overview In this activity, students explore graphic arts when they create a logo for their name.

Self-Determination Focus Self Expression; Assertiveness; Communication

Time One Hour

Materials Paper; Writing tools; sample logos

PROCEDURES

Overview What's in a Name? Names represent who you are and what you do. Graphic artist take names of businesses and create "company identities" or logos that represent an image to accompany a name. Discuss graphic artists and logos.

Warm-Up Bring in famous logos like McDonalds, Little Caesar's Pizza, Prudential Insurance and have students relate how they feel/think about different logos. (If name plates are being used, could have students respond to different types of lettering for affect (e.g., Palatino typeface versus Avant Garde; or heavy thick lettering versus calligraphy). Instruct students in the basics of logo design.

Student Planning Graphic artists generally make several sketches for their clients. Have students create 3 sketches of a self logo. Have them initiate an interaction with another student to get feedback as to what their sketch connotes and then compare with the feeling/image they were trying to convey.

Activity Choose one of the sketches and implement a self logo.

Student Review Have the students review their "logos." Ask, "Does it look like what you had planned it to look like?" "Would you change anything with it if you were to do it again?"

Partnership Group Students share their logos and discuss images created. If time permits, students might begin to play with tag lines to accompany each others' logos (e.g., "The Heartbeat of America," "Home of the Golden Arches.") To expand this activity, have students use their logos and create a sign for their bedroom door (or notebook.) Or, as a group, create a "class logo" or "club insignia" that can be transferred to a mural and hung in the room.

Visual Arts
"Become an Illustrator"

Activity Overview In this activity, students practice the art of illustration when they create advertisements for products.

Self-Determination Focus Self Expression; Communication; Taking the Role of Others

Time One Hour

Materials Drawing paper and drawing tools; sample advertisements

PROCEDURES

Overview Discuss the role of illustrators. Illustrators can enhance literature and non-fiction, as well as draw people's attention to ads.

Warm-Up Show several ads and ask students to respond to the illustrators' message. Ask them to suggest other visual images to sell the product.

Student Planning Ask the students to think of something that they would like to "get rid of." Have them select one object for the ad.

Activity Have them create the illustration for an ad that shows what would happen if someone took this object/person/thing off of their hands.

Student Review Have the student show his or her ad to another student. Ask for feedback: "Is it clear why someone should take this object off of my hands?" Encourage the students to make helpful suggestions.

Partnership Group Share the ads. When they share the ads, have the students describe in detail the benefits. As they describe the benefits, have a group member(s) write down the key descriptive words. To expand the activity, have students write a catchy sales message on their ads.

Visual Arts
"Printmaking"

Activity Overview In this activity, students are introduced to the art of printmaking. They create designs for wallpaper that could be hung in their rooms.

Self-Determination Focus Self Awareness; Self Expression; Making Choices; Choosing from Alternatives

Time Two Hours

Materials Printing ink-different colors: Paper-different kinds and colors; Various printing implements; Brayers Mat board to display work

PROCEDURES

Overview Introduce printmaking. Show examples. Show different tools used to make prints (e.g., metal, woodblock, potato, leaves, cork, sponges, Styrofoam). Ask the students to consider how printmaking is different from painting. Show several prints and ask the students to discuss what the artist was expressing. Introduce wallpaper. Ask the students why people put wallpaper in their homes. If available, show them a book of wallpaper samples and elicit their reactions.

Warm-Up Using simple materials, have the students practice printing using ink on paper. After about five minutes, ask the students to print a design (with equipment on hand) that makes them feel a certain way.

Student Planning Decide what feeling you want to portray in your print. Select a printmaking tool and color to create your print.

Activity Create the design.

Student Review Ask a partner to give you feedback on your design. What feeling seems to come through in the print?

Partnership Group Encourage students to share their designs and discuss feelings created. If time permits, ask students to create another design. Only this time, create a print for their best friend, girl friend, boy friend, or favorite performing artist.

Visual Arts
"Mono Printing"

Activity Overview In this activity, students are introduced to a variety of printmaking applications. They create their own prints.

Self-Determination Focus Self Awareness; Self Expression; Making Choices

Time One Hour

Materials Tempera paints; colored construction paper; paper towels; sponges; nonporous work surface -- metal, plastic, Formica

PROCEDURES

Overview Introduce printmaking. Show examples. Show different tools used to make prints (e.g., metal, woodblock, potato, leaves, cork, sponges, Styrofoam). Ask the students to consider how printmaking is different from painting. Show several prints and ask the students to discuss what the artist was expressing. Introduce wallpaper. Ask the students why people put wallpaper in their homes. If available, show them a book of wallpaper samples and elicit their reactions.

Warm-Up Describe and demonstrate a variety of applications of paint or ink to plastic surface and apply paper and pressure for print.

Student Planning Select colors of tempera paint and decide on technique of applying/removing paint from nonporous surface for your print.

Activity Create the design; make print; title print.

Student Review Ask a partner to give you feedback on your design. What feelings seem to come through in the prints?

Partnership Group Encourage students to share their designs. Discuss images that emerge and feelings created.

Visual Arts
"Mural Painting"

Activity Overview In this activity, students are introduced to painting in a group and the idea of public space art.

Self-Determination Focus Self Awareness; Social Skills; Communication; Cooperation; Risk Taking

Time Two Hours

Materials Four 8' x 4' sheets of 1/2" form board; paint; brushes; markers; glue; yarn; paper-different kinds and colors; fabric; glitter, etc.

PROCEDURES

Overview Engage a discussion about mural painting in a group -- considering scale, interaction among artists, function in a public space. Introduce idea of *conversing* through the medium of paint.

Warm-Up Have the students generate thoughts around theme of people working together, cooperatively.

Student Planning Decide what images express the theme. Select materials, colors, technique of application, etc. for individual portion of the mural.

Activity In turn, each participant creates an individual statement in one medium, which receives reaction from next participant. When completed, discuss contributions, formulate images, and apply to mural. Allow to dry and apply process to next medium.

Student Review Discuss with students: How do you think you did? What do you like best about your contribution to the mural? What might you do differently if you worked on another mural?

Partnership Group Encourage students to share and discuss their feelings about creating in a group setting. What did they learn while working on the mural? What did they learn about another classmate from his or her contribution to the mural?

Visual Arts
"Self Portrait"

Activity Overview In this activity, students create a self-portrait collage.

Self-Determination Focus Self Awareness; Making Choices; Communication

Time One Hour

Materials Pre-folded portfolios, pictures cut from old magazines, glue stick, markers, scissors

PROCEDURES

Overview Many artists make self portraits. These self portraits tell much about the artist, what colors he or she likes, what his or her favorite activities are, his or her opinion. Show students a variety of portraits by famous artists. Discuss what the pictures tell about each person. Ask: What kind of job do you think this person might have had? How do you think this person felt as they posed for this portrait?

Warm-Up Give students a few moments to choose their favorite portrait and tell why it is their choice.

Student Planning Have students plan what they would like their self-portrait collage to show about them. What kind of pictures will they choose? What other materials will they need for their collage? How will they arrange their pictures on the portfolio? Do they have any other questions before they start? Have students create a collage self-portrait using pictures and colors of their choice cut from magazines. Explain that this collage will decorate the front of their portfolio. Students should choose pictures and colors that interest them, arrange and glue them to the front of their portfolio.

Activity Students choose cut pictures and colors from magazines and glue them to the front of their portfolios.

Student Review Discuss with students: How do you think you did? What do you like best about your collage? What might you do differently if you made another collage?

Partnership Group Students share their self-portrait collages with group. Ask students if they can share something they learned while working on their collage. Can they share something they like about someone else's collage? What did they learn about another classmate from his or her collage?

Visual Arts

"Frame Your Autograph"

Activity Overview In this activity students create a special autograph. They frame the autograph.

Self-Determination Focus Communication; Making Choices; Gaining Confidence; Self-Expression

Time One Hour

Materials 12 X 18 assorted color construction paper (cut 4 1/2 x 12 and 6 x 18); small watercolor brushes; large easel brushes; large calligraphy markers; black tempera paint; India ink; plastic cups for ink and paint; black poster board cut for mounting

PROCEDURES

Overview Talk about autographs. How could an autograph be like a self-portrait? Display samples of autographs. Have students pick which one they would call "most artistic." Demonstrate (with student help) a variety of materials and tools which could be used to make artistic autographs—large and small paint brushes, calligraphy markers, large calligraphy pens.

Warm-Up Whose autograph would the students choose to have? A president? A sports star? A movie star? Do any of the students have someone's autograph? Whose? How would an autograph look different from the way someone signs a paper they would turn in at school? What does an autograph tell about a person?

Student Planning Have students think of how they would like their autograph to look. Have them think of words to describe themselves. How could they make the autograph represent those descriptive words? What tool would they like to use? What color paper would they like to use? Are there any questions they would like to ask before starting to work?

Activity With a variety of papers and writing tools passed out to each group table, have students create their own artistic autograph. Each student should make as many as they want, trying a variety of writing styles and tools. Students should then chose their favorite autograph and mount it on poster board for a finished look.

Student Review Students review their work. How do they like their autographs? Did they try using more than one writing tool? Can they see how their autograph looks different from everyone else's? What would they do differently if they made another autograph?

Partnership Group Students share their finished autographs. What is their autograph telling about them? Why did they choose the tool they chose to work with?

Visual Arts

"Investigating Sculpture"

Activity Overview In this activity, students are introduced to sculpture. They create a clay figure.

Self-Determination Focus Decision Making; Risk Taking; Confidence; Self Expression

Time One Hour

Materials Plastic modeling clay; wooden modeling sticks; plastic knives; paper towels (for work space); clean styrofoam meat trays (for display); filmstrip on sculpture

PROCEDURES

Overview Use filmstrip (7 minute Wilton Series 100—"Sculpture") to introduce the subject of sculpture. Discuss the difference between painting and sculpture. Use a student to demonstrate the difference between two-dimensional and three-dimensional shapes. Ask what materials sculptors used in the filmstrip? Which sculptures were small? Which sculptures were large? Could they think of any large outdoor sculptures in their own city? Display examples of wood and clay sculptures that students can touch.

Warm-Up Show and demonstrate the use of plastic modeling clay like that used in the sculpture studio in the filmstrip. Give each student a large lump of clay. Show how the clay can be pinched, squeezed, carved away with sticks, smoothed the plastic knives. Explain that as the clay gets warmer, it gets softer, and that anything they make can be made over if they change their mind. Explain that in this lesson they will be learning through the process of working with the clay.

Student Planning While the clay is softening in the students hands, have them plan what they would like to make. What will they do first? Will they need tools to work with the clay? What will they do if they don't like their clay sculpture? (Remember, the clay is reworkable.)

Activity Students work with clay at work tables. Wooden sticks, plastic knives or other modeling tools should be available at all work tables. Students should be encouraged to help one another by sharing and demonstrating their successes as they work.

Student Review Have students ask themselves: "What did I learn?" "How did I know when I was finished?" Students decide if they are ready to show their sculpture to others. When satisfied with their sculptures, they can place them on styrofoam trays for display.

Partnership Group Have students share what they learned about sculpture and clay. How did it feel, smell? Have them share something they did with the clay that they think would help someone else who was working with clay. Have students name their sculptures for display in the showcase.

Visual Arts
"Earth Clay Sculpture"

Activity Overview In this activity, students create sculptures from earth clay.

Self-Determination Focus Decision Making; Social Skills; Sharing and Helping Others; Risk Taking

Time One hour

Materials 25 lb. earth clay; wooden sticks for modeling; plastic forks; newspaper for desks

PROCEDURES

Overview Discuss sculpture as an art form. Review with students the difference between two dimensional and three dimensional shapes. Introduce the terms realistic and abstract. Show examples of each. Introduce the terms functional and decorative. Show examples of a clay vase and a clay dragon. Ask students to decide which piece of sculpture is decorative and which one is functional.

Warm-Up Show a sample of earth clay and give each student a piece. Demonstrate how the earth clay can be used. Show how it can be pounded flat and designs pressed into it with plastic forks and wooden sticks. Show how the clay can be rolled and pinched to make rounded shapes. Show how the clay can be hollowed out with fingers to make a simple pinch pot.

Student Planning Have students plan what they would like to make with the earth clay. Remind students that sometimes the clay itself will suggest a form. What will they do first? What tools will they use? Have them think about how they will know when they are finished.

Activity Each student will have clay and tools at their work station. Encourage discussion as the students work. Have students work in partners so they can help each other.

Student Review Ask students what they learned during today's activity. How did they know when they were finished? Was their sculpture decorative or functional? When each student is satisfied with his sculptural form, they will place it on a shelf to dry.

Partnership Group Students share their finished sculptures. Ask students where they will keep this sculpture when they take it home. Have students decide if they want to display their sculptures.

Visual Arts

"Functional and Decorative Sculpture"

Activity Overview In this activity, students create a sculptural clay form using earth clay. The activity will help students understand the difference between functional and decorative art.

Self-Determination Focus Communication; Decision Making; Self Advocacy

Time One hour

Materials 25 lb. earth clay; newspaper for tables; clay working tools (wooden sticks, plastic knives, etc.); water in cups (to moisten clay); examples of functional and decorative clay objects (original art as well as reproductions)

PROCEDURES

Overview Review the art form of sculpture. Point out that sculpture is 3 dimensional while paintings and drawings are flat or 2 dimensional. Show reproductions of sculptures. Ask students what these sculptures look like to them and why they think the artist made each one. Explain that sometimes an artist creates a sculpture which is purely decorative, but sometimes an artist creates a sculpture which is also functional.

Warm-Up Have students look at two original pieces of art made with clay (Indian pottery, clay dragon). Have students vote on which clay piece is functional art and which piece is decorative. Ask several students to defend their answer.

Student Planning Students will be able to make anything they want with the earth clay, first they must decide if what they will make will be decorative or functional. When they have decided, they must tell their partner with whom they will work. The partners may keep this decision secret from the rest of the group until after the activity. Students must also plan how they might use clay tools to smooth or press into their clay. Finally, students must plan how they will use water to join pieces of clay together, or to smooth out cracks as they appear.

Activity Students will work with a partner on their clay sculpture. While they are working, encourage students to share their good ideas with their partner. Encourage students to exchange advice and encouragement. Ask students "How are you coming?" "What did you decide to make?"

Student Review Ask students to think about their art work today. Did they make what they originally planned to make? How many changed their minds? Did they use any clay tools? How? Did they use water? Ask students to think about whether their clay sculpture is functional or decorative. Prepare for partnership group.

Partnership Group Have students share their sculpture. Have students tell if their sculpture is functional or decorative. If it is functional, explain it's function. If it is decorative, explain where they would like to keep it or who they would like to show it to.

Visual Arts
"Clay Mural"

Activity Overview In this activity, students create a sculptural clay form using earth clay. The activity will help students understand the difference between functional and decorative art.

Self-Determination Focus Self-Expression; Risk Taking; Decision Making; Cooperation

Time One hour

Materials Clay - red; wire for cutting clay; clay working tools (professional as well as implements such as forks, knives, rolling pin, etc.); clay alphabet letters of various sizes (bisque-fired clay); pencils; covered working area

PROCEDURES

Overview Discuss with students concept of artist who makes living working in clay. Then, introduce concept of clay as material that can be used to create landscape murals.

Warm-Up Put out clay. Cut into 2-inch thick slabs with wire cutter. Have students begin pounding clay and flatten the slabs.

Student Planning Have students discuss the *landscape* of their neighborhood.

Activity Students form one solid slab of clay 2/3 size of the table. Roll clay and straighten edges with cutting tool. Have students develop a landscape design using tools to etch designs and clay letters to add names and logos on the mural. Finished mural can be fired whole or in pieces; air dried; or rolled up and recycled.

Student Review Students ask other groups to observe their finished mural. Can observers tell what inspired the creation?

Partnership Group Students present their finished mural and other students guess the ideas that inspired the creation.

Visual Arts
"Art Profile Collage"

Activity Overview In this activity, students are introduced to art when they create a collage to decorate their portfolio.

Self-Determination Focus Self Expression; Communication

Time One hour

Materials Magazines; scissors; drawing paper; drawing tools; paste or glue

PROCEDURES

Overview Orient students to the concept of an art "survey" course by asking, "When we use the term art what do we mean?" Continue the discussion by asking students to think of (and share) different examples in their past when they are engaged in different art activities. In this class, we will survey (experience/try out) different art forms (visual arts, music, dance, drama, creative writing) and techniques within those art forms.

Warm-Up One of the most important functions of art is that it provides a medium for self expression. Artists use the particular medium to express how they feel or think about something. Artists sometimes also express their needs and wants through their art. Show some examples and ask students what the artist might have been communicating. Ask the students to think of a contemporary artist to whom they "relate" and ask them to describe why (e.g., a rap musician who sings about drug abuse; a soap opera character and story line about dating someone your parents do not approve of; a music video that features dancing, for example Michael Jackson's "Beat It;" a poster or album cover, etc.) Ask the students to think about topics that they are currently interested in and how they might express their views on them through art. Introduce the art form of collage—a collection of symbols that represent experience. Describe the technique and show examples.

Student Planning Ask students to create a collage that either depicts their most fond memories of art experiences or some things that they would like to express through art in the survey course. Students can use construction paper, markers, chalk, scissors, glue, paint, yarn, cloth scraps, magazine pictures, etc. Students plan what they will create and how they will complete it.

Activity The students complete this collage on one side of their art portfolio.

Student Review They review their collage, making note of the different things that they included. Did they leave anything out? Should they add anything else?

Partnership Group Students bring their portfolios to the group. Students take turns sharing what they did—in a large group this can be done by having the student only comment on one element of the collage. Ask students to identify similarities among their collages. Ask students to discuss the different topics for self-expression.

Visual Arts

"Sewing a Quilted Mask"

Activity Overview In this activity, students create a sculptural clay form using earth clay. The activity will help students understand the difference between functional and decorative art.

Self-Determination Focus Communication; Decision Making; Self Advocacy

Time Three hours

Materials Cotton fabrics - no knits - prints and solids; polyfill loose polyester stuffing; cotton embroidery floss; embroidery needles, sizes 1-5; scissors; straight pins and pin cushions

PROCEDURES

Overview Students create a hand sewn fabric mask that features individual appliqués.

Warm-Up Show students already created masks and explain the many roles of masks in society.

Student Planning Draw a face (perhaps your own). Select fabrics and threads. Practice stitches.

Activity Cut face shapes from two fabrics. Overcast edges with needle and thread, leaving short opening. Stuff with polyfill and close opening. Draw and cut out features in contrasting fabrics. Sew onto mask in contrasting colors of thread.

Student Review Students review their mask. How do they like their color combinations? What would they do differently if they were to make another mask?

Partnership Group Show mask to other students and explain what they like about it. Compare masks for emotional expressions.

Dance
"Motion Dance"

Activity Overview In this activity, students create a dance inspired by the movements of a machine or thing.

Self-Determination Focus Risk Taking; Cooperation; Self Expression; Body Awareness; Decision Making

Time One hour

Materials None

PROCEDURES

Overview Discuss with students how dancers will create movements to represent objects in motion. They will combine these movements into dances.

Warm-Up Become an engine on a train. As you move, pick up students as if they are the cars you are pulling. Each student's car should have a unique motion (e.g., if your car is pulling cattle, how might it move to reflect that fact?) Continue moving through out the room until all students are linked to the engine.

Student Planning Have students form triads. Have them select a machine or appliance that has movements/motion (i.e., a washing machine, typewriter, etc.)

Activity Students create movements to represent the item.

Student Review Students ask another triad to observe their dance. Can observers tell what the object is that inspired the dance?

Partnership Group Students present their motion dances and other students guess the identity of the item. To expand the activity, add the music to the dance.

Dance
"Nonverbal Communication"

Activity Overview In this activity, students practice communicating an emotion through movement.

Self-Determination Focus Risk Taking; Self Expression; Cooperation; Empathy

Time One hour

Materials None

PROCEDURES

Overview The technique of nonverbal communication through movement is presented. The technique(s) is demonstrated. Students discuss what is being communicated. Discuss with students how dancers will create movements to represent objects in motion. They will combine these movements into dances.

Warm-Up Have student express feelings nonverbally through moving different parts of their bodies. A brief exercise has students tense/relax different parts of their body. Discussion focuses on experiences in students' lives when they were tense and when they were relaxed.

Student Planning Students choose a partner. With the partner they choose an emotion to communicate through movement. They plan how they will create the movement.

Activity Students create and expand on their original idea.

Student Review Student pairs select another pair to observe. They provide feedback on the creative movement segment. They identify the emotion they observed.

Partnership Group Students perform for other students. Students guess which nonverbal movement was being communicated. Performers share their ideas about what they expressed and why. (Note: the teacher could video these or have the students freeze into a pose and take a photograph of the pose for the students' portfolios). If time permits, have students select another emotion. Have the students move to the music while demonstrating the emotion.

Dance

"Communicating Feeling Through Dance"

Activity Overview In this activity, students become aware of how emotions or feelings are communicated through a dance type. Students practice communicating emotions through the dance movements.

Self-Determination Focus Self Expression; Communicating Feelings; Risk Taking; Cooperation

Time 45 minutes

Materials Music for a type of dance (e.g., ballet, jazz, ethnic)

PROCEDURES

Overview Select (or have the students select in advance) a dance type. Demonstrate how a dancer would create mood or communicate a feeling through the movements.

Warm-Up Teach the students 1 or 2 basic movements for the dance type. Let the students practice making the movements. Emphasis should be placed on relaxing inhibitions and communicating that "if what they create is what they want and it expresses them, then it's OK."

Student Planning The students will individually or in small groups plan how they will create a 2 minute dance routine, using the new dance techniques that have been introduced. They will decide what feeling will be communicated.

Activity Students practice their dance routines.

Student Review Student rotate as observers, and provide feedback about whether or not the emotion is being communicated. Revisions are made as needed.

Partnership Group In the partnership group students will discuss similarities and differences among dance routines. They will share and discuss difficult dance steps. They will discuss why they chose to express a particular emotion or feeling. If time permits, combine all of the groups and have them dance again.

Dance
"Dance Styles"

Activity Overview In this activity, students are introduced to dance. The focus is on dance in everyday life and how different styles of dance communicate different emotions or purposes. Students demonstrate a dance that communicates a feeling.

Self-Determination Focus Risk Taking; Communication of Feelings; Self Expression; Cooperation

Time One hour

Materials None required

PROCEDURES

Overview Introduce students to dance by briefly pointing out that people dance at different times for different reasons and in different ways. Dance is a form of self expression and communication. It is also a social activity.

Warm-Up Ask the students to identify all of the different ways they have seen people dance. For example, on the street corner, a ballet, a square dance. For each type of dance ask students to comment on the purpose of the "style" of dancing or what the particular type of dance communicates. What feelings do people communicate through different dance forms?

Student Planning In small groups, students will plan to demonstrate a dance movement. They will decide what the dance style communicates about themselves (e.g., happy; in love).

Activity Students prepare their demonstration of a dance.

Student Review Group members take turns watching each other. They offer feedback on how well dance movements communicate the feeling.

Partnership Group Students demonstrate their dances. Group members comment on what was being communicated.

Dance
"Find Your Partner"

Activity Overview In this activity, students are introduced to the role of a partner in a dance. They create movements, inspired by farm animals.

Self-Determination Focus Cooperation; Making Choices; Collaborating; Self Expression; Risk Taking

Time One hour

Materials Props such as a baton or scarf; music

PROCEDURES

Overview Discuss the concept of a partner in dance. Partners can perform the same movements, assist you in performing movements, or complement your movements by performing their own movements. Introduce the concept of leader and follower.

Warm-Up Use a mirror exercise. Have students sit facing a partner. One person begins by moving, which the partner must copy. Switch roles. Introduce a prop (e.g., baton, scarf) which both individuals must hold onto. Play music and have them move until it is unclear who is leading and who is following.

Student Planning Write the names of animals on note cards. Make sure that there are just enough cards for each student and that two of the cards have the same animal written on them. Have students select a card. Give them several minutes to think about the animal they have chosen. How does the animal move?

Activity Have the students move through the room as their animal, the goal being to discover their "mate." When they discover their mate, they decide to create motion dance in which one leads, while the other follows. Have them switch leadership roles half way through the dance. Have them end the dance by having no leader.

Student Review Have partners ask each other about the movements that they created. Were there any movements they particularly liked or disliked? Were there any movements which were not realistic?

Partnership Group Present the motion dances. Have the group watch and identify at which points the leadership shifted to the other partner.

Dance
"Types of Dance"

Activity Overview In this activity, students are introduced to different types of dance. They select one type they would like to try. They perform movements for that dance type.

Self-Determination Focus Risk Taking; Making Choices; Assertiveness; Cooperating

Time One hour

Materials Music representing different types of dance (e.g., Calypso; Classical; Jazz; African; Polka; etc.)

PROCEDURES

Overview Select approximately three different types of dance. Demonstrate each type. Or, show a video of the different types.

Warm-Up Ask students to identify one unique movement for each of the different dance types that were demonstrated. Ask them what they liked or disliked about each. Point out to students a major movement in the dance.

Student Planning Students will have the opportunity to try out the movements of one type of dance. As a group, they must decide which dance they will try out. Encourage the students to give pros and cons of each type.

Activity Play the music for the dance type and have the students practice a basic movement. Encourage the students to be creative in how they perform their movements to the music.

Student Review Ask the students to think about the dance type that they just tried out. Would they like to learn more about it? Would they like to try it again?

Partnership Group Students share their reactions with the group. Ask the students to decide as a group if they would like to learn more about this dance form, or try a different one.

Dance

"Rhythmic Ribbons"

Activity Overview In this activity, students are introduced to a different type of movement - rhythmic ribbon routines. They learn the history, make ribbons, and create a rhythmic ribbon routine.

Self-Determination Focus Self Expression; Body Awareness; Making Choices; Assertiveness; Cooperating

Time One hour

Materials For official ribbons - heavy satin ribbon, 1 5/8 to 2 3/8 inches wide by 19 feet 8 1/4 inches long; wood or bamboo stick, 3/8 inch diameter by 19 5/8 to 23 5/8 inches long; music with clearly identifiable rhythm; optional - history handout

PROCEDURES

Overview Select approximately three different types of dance. Demonstrate each type. Or, show a video of the different types.

Warm-Up Tell students history of rhythmic ribbon [or prepare handout]: "The ribbon was first used in team competition by the Hungarians in the 1956 Olympic games. Its use was first introduced in an individual compulsory routine at the 5th Modern Rhythmic Gymnastics Championship in Cuba in 1971."

Student Planning Students select materials and follow teacher-lead demonstration for making ribbon.

Activity The stick is held lightly between thumb and middle finger with index finger softly extended. Fourth and fifth fingers rest on stick. Teacher demonstrates grips:

- regular grip - hold stick with palm of hand down;
- reverse grip - hold stick with palm of hand up.

Teacher and students perform ribbon activities that can include half and full circles to side of body, half and full front circles, swing around and side-to-side overhead, make shapes - figure 8, serpentine, spiral, lasso.

Student Review Small groups of students perform short routines for class and receive feedback about creativity and smoothness of movements.

Partnership Group Students share their reactions to activities. Did they feel more relaxed after this activity?

Creative Writing
"Love Letters"

Activity Overview In this activity, students practice using adjectives that denote friendship and love when they write a love letter to their favorite relative or friend.

Self-Determination Focus Self-Efficacy; Self-Expression; Making Choices

Time One hour

Materials Paper and writing tools

PROCEDURES

Overview Introduce the concept of how certain words are associated with good things and other words are associated with bad things. Make a list of both types of words.

Warm-Up As a group, write a love letter to a favorite relative, friend or hero. Pick one that everyone can agree on. Use the words from the "good" list. Write the letter on the blackboard or flip chart paper.

Student Planning Decide what words you will use in the love letter to your favorite friend.

Activity Create the love letter.

Student Review Review the letter to make sure that there are positive words in the letter.

Partnership Group Share letters. Take a poll on the characteristics of their favorite people.

Creative Writing
"Story Enders"

Activity Overview In this activity, students create an original story. An ending to a story is used as the creative stimulus to get the students thinking about plot and characters.

Self-Determination Focus Risk Taking; Cooperation; Problem Solving; Self-Expression

Time One hour.

Materials Paper and writing tools; story enders

PROCEDURES

Overview Ask the students to think of either a television program, movie, or book that had a surprise ending. Ask them to describe why it was such a surprise. Ask them to think of an ending that in their opinion was "happy," and ask them to explain why.

Warm-Up Discuss how endings in books must tie up all loose ends with regard to the plot, how it must resolve any conflicts, and how it provides the reader with an idea of what the future holds in store for the characters. Read an ending to a book to the students (or show the ending of a movie). Ask them to imagine what might have happened in the story. Ask them to tell you what they think the characters in the book were like.

Student Planning Give the students several story enders and ask them to choose one to work with. Or have the students write their own story enders, in which case they would be exchanged so that the students would not be working with their own ender. Each story ender should have characters, a resolution of conflict, tie up loose ends with the plot, and project the characters into the future.

Activity Ask the students to write a brief story or develop a story outline leading up to the conclusion.

Student Review Have the students share their story outlines with a partner. The partner should be instructed to listen and ask two questions about what the author has done (e.g., at this point in the story, how did the character feel?). The student writer then chooses whether or not to incorporate the content of the question/answer into the story.

Partnership Group Students bring their stories or story outlines to share. The students ask questions regarding the stories. If several students chose the same ending, have the students discuss the different and creative approaches that individual students took in telling their own version. To expand this activity, students can enact their stories.

Creative Writing
"What's In a Picture?"

Activity Overview In this activity, students create a story based on a comic strip.

Self-Determination Focus Risk Taking; Self Expression; Decision Making

Time One hour

Materials Photographs; comic strips with the bubbles cut out or whited-out; a children's book with the written story covered

PROCEDURES

Overview Have students bring to class (and have a few ready) photographs that they have cut out of the newspaper. Have them fold over the caption so that it can not be seen. Ask students to hold up their pictures, while others guess what the picture is about. Compare student answers with the captions. Discuss how pictures tell a story.

Warm-Up Present a children's book in which you have covered the words. As a group, have students create a story that accompanies the photos. Discuss with students how words are written to support the illustrations.

Student Planning Introduce a variety of comic strips of which you have cut out the written information in the bubbles. Students select a particular strip. They review the pictures, noting the action and characters. They outline their thoughts for a story.

Activity Students fill-in the bubbles. They make a note about what happened before the first comic strip box.

Student Review Students share stories with a partner. Encourage partner to raise any clarifying questions. Student should then decide if he or she will modify the story.

Partnership Group Students bring their own comic strips and share with the group. The students provide feedback regarding the type of character that was created by the bubbles. A variation of this activity is to have the students form triads (or no more than 5). Each group is given a comic strip with bubble removed. Each group has 5 minutes to come up with words for the bubble(s) in the first box. A group then passes along comic strips to another group, which completes the bubble(s) in the next box. This continues until all bubbles/boxes are filled in. The comic strip is returned to the original group which discusses whether or not the story told is what they originally had in mind.

Creative Writing

"Introduction to Poetry"

Activity Overview In this activity, students are introduced to poetry when they create a group poem. Students will learn to be conscious of the words they know and use daily to describe their lives. Create a story based on a comic strip.

Self-Determination Focus Communicating Personal Experiences; Decision Making

Time One hour

Materials Selected poetry to share with students

PROCEDURES

Overview Introduce poetry by reading several poems to students. You might want to have these poems on an overhead or handout for students to follow along. Ask students to comment on words in the poems—words that make them react to the idea; words that make them feel a certain way; words that conjure up images.

Warm-Up Ask students to think about all of the words they know that create:

- strong pictures
- strong actions

Make lists of these words generated from the students. Ask the students if they would like to create a poem of their own. To do that, we will select interesting pairs of words from the board and put them together to create a group poem.

Student Planning Form groups containing 3 or 4 students in each, and have each group decide the topic or theme (what they will describe) for their poem. What do they want to say about the topic? Have students select words from the lists to help them communicate their thoughts.

Activity Students write the theme of their poem at the top of the page. They then select words from the lists and use those words to help them write lines in the poem.

Student Review Each group reads their poem and decides if it represents what they wanted to say about the topic. They make any revisions.

Partnership Group Groups share their poems. Group members react to the message or idea communicated in the poem.

Creative Writing
"Play-Dohs Limericks"

Activity Overview In this activity, students use rhyming words to create limericks and Play-Doh to create a representative object.

Self-Determination Focus Communicating Ideas and Thoughts; Self Expression; Cooperation; Making Choices

Time One hour

Materials For 30 students -- 2 to 4 packages of Play-Doh, each color given in small amount to each group; paper; pencils

PROCEDURES

Overview Read limericks to students to catch their attention.

Warm-Up Discuss words that rhyme and make up a limerick as a group and write on board.

Student Planning Form groups of 5 or 6 students. Each group selects a note taker who records the group limerick. Group uses Play-Doh to create a representative person or thing for display.

Activity Students create their group limerick and note taker records it. Group creates Play-Doh object to represent limerick. Group displays object while selected member reads limerick aloud to class.

Student Review Students review each limerick and Play-Doh object as a class.

Partnership Group The students discuss the words that rhyme, the creativity of the limerick, and the "fit" of the clay object.

Creative Writing
"Poems That Sing"

Activity Overview In this activity, students become aware of the poetry in songs, and the song in poetry. They listen to favorite songs and identify the thoughts or ideas that the singer/songwriter is communicating. They will write a poem that could be performed as a song.

Self-Determination Focus Communicating Ideas and Thoughts; Understanding Other Points of View; Self Expression; Cooperation

Time One hour

Materials Poplar music in which the songwriter used poetry as lyrics

PROCEDURES

Overview Introduce the concept of poetry in song. Students will listen to "poetic" songs. Possible selections might include Stevie Wonder, Joni Mitchell, Al Jareau. Today we are going to become songwriters.

Warm-Up Ask students to think of their favorite songs. Think of the words in these songs. Make a list of some of their favorite lines. Ask students to tell you why they like the lyrics.

Student Planning Form groups of 3 or 4 students. Students will decide on a theme for their song from the following:

- protest about something unjust,
- celebrate themselves and life,
- write a tribute to a family member, friend, or famous person.

After deciding on a theme, they will plan what ideas and thoughts that they have about the theme.

Activity Students write out lyrics. They take ideas and organize them into a sequence.

Student Review Students review their songs and decide if the lyrics they wrote communicate their original idea. Revise if necessary.

Partnership Group The students share their compositions with the group. Group members comment on the ideas and share their reactions. If time, have the groups add a rap rhythm and perform the songs again.

Creative Writing
"Person Awareness"

Activity Overview In this activity, students become aware of ways to express personal emotions in writing.

Self-Determination Focus Self Expression; Communicating Personal Experiences; Risk Taking

Time One hour

Materials Paper; pencils; note cards with PERSON and NON PERSON written on them, sufficient for number in class; excerpts from literature

PROCEDURES

Overview Discuss openly what it feels like to be treated like a "non" person -- to be forgotten, ignored, insulted, shunned.

Warm-Up Provide examples from literature, e.g., Anne Frank. Form groups of 5 or 6 students. Hand out Person/Non Person cards in each group. Students hold a 3 to 5 minute discussion on a topical issue during which time "Persons" ignore, interrupt, etc. "Non Persons."

Student Planning Discuss reactions to Person/Non Person activity. In groups, with each selecting a reporter, brain storm how we feel when treated like Persons.

Activity In groups, students write a paragraph about the feelings they had during and following the Person/Non Person activity.

Student Review Students discuss the shared reports from each brain storming session and the paragraphs read aloud.

Partnership Group Each group writes a paragraph about how to make others feel important, like *real* people. Then, they share aloud with the class.

Photography
"Composition"

Activity Overview In this activity, students are introduced to the art of taking pictures of the environment.

Self-Determination Focus Self-expression; Decision Making; Self-Efficacy; Cooperation.

Time One hour

Materials Polaroid Cameras (one per 4 students); film; photographs of nature

PROCEDURES

Overview Introduce students to the art of photographing the environment. Show different photographs and encourage students to share their reactions to the pictures. What kind of mood is created in the photographs?

Warm-Up Ask students to think of their favorite places or things in nature. Make a list of these. Ask students to describe what is so special about their choices.

Student Planning Form groups of 4 to 5 students. The group will create a photo essay about the "tranquility" or the "power" of nature on their school grounds. Or, if you are in a location where there is not a good selection of possible nature shots, change the focus to a quiet or noisy school building location. The students will each take one photograph. They plan what photos they will take.

Activity Students take their photos.

Student Review Students discuss how the photographs support the concept of tranquil or powerful.

Partnership Group Students mount and display their photos. The group moves through the room, like a museum walk, to each photo display. The students share their photos and tell why they chose the particular scenes.

Photography

"Introduction to Visual Literacy"

Activity Overview In this activity, students are introduced to the art of photography.

Self-Determination Focus Decision Making; Risk Taking; Listening; Social Interaction.

Time One hour

Materials One Polaroid Camera per 4-5 students; Polaroid film; tape; paper and pens

PROCEDURES

Overview Students discuss how emotions can be expressed with the body. Photos are shown of different scenes and students examine the body language and facial expressions.

Warm-Up Photos of people are passed around to the students. The class has been broken up into small groups of 4-5. Students are asked to explain what emotion the person in their photo is expressing and why they think so.

Student Planning Students are asked to think about how they feel right now. How would they show that in a photo? What expressions would they use and how would their body look. Each student receives a sheet that has in large print "I FEEL TODAY." They are told to fill the blank. Each student will then have the opportunity to show, in a photo, how they feel today and explain why.

Activity In small groups, students take turns using the camera to illustrate their emotion. They are told to take only one photo to begin. Students needing assistance with camera operation should be assisted by other students to encourage social interaction and sharing. Due to time, film should be loaded prior to beginning the activity. Once each student has taken a photo of their mood or emotion of the day, they should then be asked to think about what the opposite emotion would be and how they would show that in a second photo. Each student should have two photos at the end. Students take their photos.

Student Review Students are asked to think about which photo they like best and why. Do they feel comfortable about using the camera? What would they change about their photos?

Partnership Group Each student places their photos on the sheet which reads "I FEEL TODAY." Both photos are displayed by the word they filled in about their feelings of the day. Each student puts their sheet up on the wall for everyone to see. Students volunteer to explain their photos. A group shot is taken of the entire class and put on the wall with all the other photos.

Music

"Project PARTnership Theme Song"

Activity Overview In this activity, students create an original song composition that becomes their "Project PARTnership Theme Song."

Self-Determination Focus Cooperation; Self Expression; Decision Making

Time One hour

Materials Stereo Cassette player/recorder; pre-recorded cassettes; quality blank cassettes; pencils; lined paper; music manuscript paper; music synthesizer; amplifier; microphones; chalkboard

PROCEDURES

Overview The students will discuss how and why individuals create songs—e.g., not only to express their own feelings, but also to highlight special events that have occurred in their lives or the lives of others.

Warm-Up Play music representing sample songs which highlight special feelings or events. Examples to include "We are the World" "Happy Birthday," love ballads, etc. Ask the students to identify the feeling or occasion.

Student Planning Ask students to think about ideas or feelings they have or are experiencing as the result of their participation in the Very Special Arts Project. They should express these ideas or feelings in words. The compilation of words will form a "Very Special Arts Theme Song." Students independently plan what they will contribute.

Activity Define a simple structure for the song. After having defined the song's structure, the students will modify their ideas so that they conform to the established structure. Have the students express their words. Build these into the song.

Student Review After all of the contributions have been made, have the students reflect on their accomplishment. Is there anything they would change with what they contributed?

Partnership Group Students will sing the song. Together as a group, they name the song. If time allows, have the students collaborate on formulating the chorus to Very Special Arts Theme Song and contribute musical motif toward the building of melodic material suitable for the song.

Music

"Expressing Emotions Through Music"

Activity Overview In this activity, students will identify emotions, feelings, and moods that are communicated through music.

Self-Determination Focus Social Skills; Confidence to Speak Up; Cooperation

Time One hour

Materials Stereo and piano; writing and drawing paper

PROCEDURES

Overview Composers use elements of music in various ways to express emotions, feelings, images and experiences. These elements include:

- Tone color (instruments)
- Dynamics (loud and soft)
- Tempo (speed)
- Articulation (smooth or detached)
- Mood (light, heavy, happy, etc.)

Warm-Up Traditional music will be played that expresses an emotion, feeling, image or an experience. Examples: "Wedding March," "Pomp and Circumstance," and "Star-Spangled Banner." Students will respond with their feelings when listening to the particular music.

Student Planning Pick one element to listen for in the next recording.

Activity Have students listen to "The Elephant and the Fly." Without knowing the title, have them create their own title. Students can draw while listening to the music.

Student Review Identify the emotion or feeling that the artist portrayed in the music.

Partnership Group Have the students share their ideas and pictures. Compare and contrast all of the different perspectives on the same piece of music. Discuss the different elements that were used in the music.

Music

"Exploring Culture Through Music"

Activity Overview In this activity, students are introduced to a variety of traditional instruments of African and Central American origin.

Self-Determination Focus Cooperation; Self Expression; Decision Making

Time One hour

Materials Variety of percussive instruments -- marimbas, kalimbas, bells, leg drum, talking drum, shakers, wooden flutes, etc.; audio cassette player and blank audiotapes

PROCEDURES

Overview The students will be introduced to traditional African and Central American instruments, including a brief explanation of origins and a demonstration of how each is played.

Warm-Up Students discuss the range of sound from each instrument and uses of an instrument for communication over distance and for celebration. Students are invited to try out the instruments.

Student Planning Students select an instrument to play.

Activity Students listen to a variety of rhythms led by the instructor/artist. Then, they join in. Tape record the music for use during discussions.

Student Review Students discuss the music produced. What did they like or enjoy or not about the instrument selected?

Partnership Group Students change instruments, if they want, and choose a rhythm to lead others in a join-in and to play for a class performance.

Music

"Music Makes Me think Of..."

Activity Overview In this activity, students listen to a musical composition and imagine a scene. The students describe the scene.

Self-Determination Focus Listening; Risk Taking; Communicating Ideas; Self Expression

Time One hour

Materials Stereo; writing and drawing paper

PROCEDURES

Overview Review of the elements of music that help express emotion, feeling, image, or experience.

Warm-Up Provide examples of the elements and have students identify them. Play the music "Sunrise" and "On the Trail" from The Grand Canyon Suite by Grofe. Without knowing the title, ask the students to describe how the music makes them feel.

Student Planning The task will be to think about the music and create a story that represents the music. Stories can either be drawn or written out. Students decide the medium they will use to tell their story.

Activity Play the music again and have students tell the story.

Student Review Review the drawing or story. Does it have all of the story elements? Does it create the feeling of the music?

Partnership Group Have the students share the stories and pictures. Compare and contrast different ideas and thoughts. Tell the students the name of the music. The group discusses whether or not each student succeeded in communicating the "Grand Canyon."

Music

"Notes on the Keyboard"

Activity Overview In this activity, students will identify and play 5 notes on the keyboard (C-D-E-F-G). They will play a simple melody on the keyboard.

Self-Determination Focus Risk Taking; Self Expression; Listening; Communication

Time One hour

Materials Chalkboard, keyboards, chalk, posters

PROCEDURES

Overview Students will be shown note symbols which represent pitch and time duration. A keyboard will be drawn on the board showing the letter names. Discuss the symbols in music used by composers to write music.

Warm-Up Students will hear short melodies (Mary Had a Little Lamb and Twinkle, Twinkle) on the keyboard in preparation of playing the keyboard.

Student Planning Students decide if they want to learn a simple melody or make up their own.

Activity Each student will play notes on the keyboard at the same time to form simple melodies. Students will have opportunity to play keyboard with head sets on for their own enjoyment.

Student Review Students determine if they would like to learn more about playing the keyboard. What did they like best about it? What did they like least?

Partnership Group Use a standard song, such as "Old MacDonald Had a Farm," only change the word to represent the group (e.g., Hammond High and some students, e-i-e-i-o, and melodies those students could play, e-i-e-i-o). Or, use a rap song. Have the students add their melodies to the song.

Music

"Favorite Singers"

Activity Overview In this activity, students identify their favorite professional singer. They note what they like best about that person's singing, and have an opportunity to imitate that singer when they use an amplifier or microphone.

Self-Determination Focus Assertiveness; Risk Taking; Self Expression; Making Choices

Time One hour

Materials Stereo Cassette player/recorder; pre-recorded cassettes; quality blank cassettes; pencils, lined paper; music manuscript paper; music synthesizer; amplifier; microphones; chalkboard

PROCEDURES

Overview Focus the student's attention to professional singers. Listen to several singers and ask the students to identify their voices and describe the characteristics of the singer's voice.

Warm-Up Ask students to name their favorite singer, and identify some of the characteristics they admire about that singer. Share these thoughts with the group.

Student Planning Identify a line from a song sung by the singer. Practice singing the line.

Activity The students should be encouraged to experiment with their voices using microphones or artificial amplification. Introduce the amplification device. Students take turns singing their line into the microphone. If you are using a Peavy amplifier, demonstrate how the sound of one's can be altered using the equalizer and reverb controls.

Student Review Students are asked to think about how their voices sounded. Did they sound different or the same?

Partnership Group Pick a popular song. Have the students pick a line from the song and discuss how their favorite singer would sing it. If time permits, have the students repeat the activity, naming other favorite singers.

Music
"Background Music"

Activity Overview In this activity, students explore the concept of background music. Background music helps establish mood in movies and television programs. Students select music to accompany a scene.

Self-Determination Focus Risk Taking; Self-Expression; Communication; Assertiveness; Making Choices; Decision Making

Time Two hours

Materials VCR playback equipment; segment of a movie with background music; audio cassettes with background music recorded; audio cassette players

PROCEDURES

Overview Show the segment from a movie which has obvious background music (e.g., a war battle, a romantic encounter; a scene in which a character is searching for someone or thing). Ask students to listen to how music supports the action. Introduce the concept of background music and talk about how it sets a mood for the action.

Warm-Up To show the importance of selecting the right music, show a movie segment without the soundtrack and play music that is a mismatch. They play selected soundtrack music and ask students to suggest a scene that the music might accompany.

Student Planning Have students form groups of four or five. Provide each group with a tape recorder playback unit. Have supply of music on cassettes that student can choose from. Each group selects a particular piece of music and decides how they will create a scene (either using writing, drama, pantomime, dance, drawing, or orally) to accompany it.

Activity Students produce the scene.

Student Review Students review their scene. Does the music enhance communication of the actions in the scene?

Partnership Group Students present their music and accompanying scenes. If time permits, have the group members listen to the music from each presenter group before seeing the scene. Comment on the differences and similarities between the group's interpretation and that of the individuals. To expand this activity, have the students think of situations in their lives. For instance, going on a first date, going to the dentist, grocery shopping, baby sitting, taking an exam. Have the students find soundtrack music that could accompany those activities.

Music

"A Very Special Melody"

Activity Overview In this activity, students improve their ability to play 5 note melodies. They create their own very special melody.

Self-Determination Focus Self-Expression; Risk Taking; Listening to the Ideas of Others

Time One hour

Materials Chalkboard; keyboard; chalk; posters

PROCEDURES

Overview Review with students how melodies are created. Suggest a melody and identify notes on the staff and keyboard.

Warm-Up Review melodies of "Mary Had a Little Lamb" and "Twinkle, Twinkle" and introduce "When the Saints Go Marching In." Encourage the students to practice playing these melodies on their keyboards.

Student Planning Engage students in creating a very special melody. They will think about their melody and decide what musical elements they will include.

Activity Students will practice playing their melody.

Student Review Students decide if they are satisfied with their melody. If yes, then they will decide a name for their melody.

Partnership Group Students play their melodies. They introduce their melody by name. Students discuss all of the different types of melodies they heard.

Music

"Basic Vocal Techniques"

Activity Overview In this activity, students explore the basic vocal techniques used in singing. They sing questions, and the group (or chorus) sings an answer.

Self-Determination Focus Self Awareness; Risk Taking; Communication; Self Expression

Time One hour

Materials Stereo cassette player/recorder; pre-recorded cassettes; quality blank cassettes; pencils; lined paper; music manuscript paper; music synthesizer; amplifier; microphones; chalkboard

PROCEDURES

Overview The students will tell what they know about the voice and how it operates. They will be asked to compare and contrast the act of speaking with that of singing. Ask students, "what is singing or the ability to sing? How many of you sing? What type(s) of songs do you sing? Why do people sing?"

Warm-Up Demonstrate correct posture, breathing and tone production for singing. The students will be asked to duplicate demonstrated techniques to the best of their abilities. Next, sing short motifs or phrases and ask students to echo. Explain that melodies have phrases—they are questions with answers. Next, sing a melody and point out to the students its phrase with question and answer feature. Sing a question, and have the students sing a reply.

Student Planning Students think of a question they have of the group. They will practice how they will sing that question.

Activity Each student takes a turn singing his or her question to the group. The group listens to the question and discusses a possible answer. As a group, they sing the answer. Repeat the question and have the answer immediately follow. Continue this process until everyone has had a chance to sing a question.

Student Review Consider the answer you received to your question. Were you surprised by the answer or did you receive the answer that you expected? Would you change your question for the next time?

Partnership Group Students share what they learned about each other through the questions and answers. If a student has another question, and if time permits, encourage him or her to sing it to the group.

Music
"Original Composition"

Activity Overview In this activity, students create an original song composition. To accomplish this task they create lyrics to a song.

Self-Determination Focus Self-Expression; Cooperation; Risk taking

Time One-and-a-half hours

Materials Stereo cassette player/recorder; pre-recorded cassettes; quality blank cassettes; pencils; lined paper; music manuscript paper; music synthesizer; amplifier; microphones; chalkboard

PROCEDURES

Overview Discuss with the students how and why individuals create songs—not only to express their own feelings, but also to highlight special events that have occurred in their lives or the lives of others. Today's session will focus on how music communicates feelings.

Warm-Up Play music representing samples of songs where there is a strong mood or emotion represented. Discuss with the students how the performer(s) used various techniques available to aid in the expression of specific feelings. Possible musical techniques to introduce are:

- Tempo—speed of music (fast/slow)
- Dynamics—volume level of music (loud/soft)
- Rhythm—length of sounds (long/short)
- Pitch—range of sounds (high/low)
- Timbre—quality of sounds (mellow/harsh)

Student Planning Ask students to note the strongest feelings they have experienced. Ask them to describe their perception of what a song expressing those feelings would be like, incorporating as many music techniques as possible. Break into groups according to types of feelings. Students will plan a song that represents those feelings.

Activity Ask students in their groups to formulate two or three statements based upon their feeling(s).

Student Review Students modify their statements so that they convey accurately their feelings. Have the students look at each word to see if it says what they want it to say and/or expresses accurately their feelings. Change any word that is not accurate.

Partnership Group Students will listen to final products; share initial impressions experienced as a result of hearing each others product. Add musical accompaniment as the students sing/talk their lines.

Music
"Self-Determination Rap"

Activity Overview In this activity, students create an original rap song.

Self-Determination Focus Voicing Strong Opinions; Assertiveness; Self Expression; Risk Taking; Cooperation; Communication

Time One hour

Materials Synthesizer

PROCEDURES

Overview Discuss how historically people have created songs that tell the story of their experience. For example, we have songs that were sung by coal miners and slaves working in the fields, as well as some that were written for musicals. Select several songs in which the lyrics depict the songwriter's ideas or feelings about his/her experience (e.g., "I've Been Working on the Railroad;" "Summertime") and ask students to comment on the message and emotion.

Warm-Up Play a rap song for students (students can be asked to bring their favorites to class) and ask students to comment on the message. Do they identify with the message? What kinds of topics have meaning for them? Discuss characteristics of Rap Music (spoken, rhythmic beat, percussion accompaniment). Have students listen for these elements in the music played.

Activity Introduce the structure for a rap song using a basic phrase such as:
Who I am and what I'll be, will be determined by me!

Student Planning Students will form triads. In their triads they choose a topic that is important to them and add on to their original rap phrase.

Activity Students write lines additional to the verse. They practice performing it.

Student Review Students review their rap phrases. Did they address all of the important thoughts they had about this topic? If not, add additional lines.

Partnership Group Students perform for the other students. The group decides a "title" for the rap song. To expand the activity, have the students create an album cover for their rap song. In their triads, they come up with several sketches for the cover. They then ask another triad for feedback as to how well they conveyed the message of their song in each of the cover sketches.

Appendix A

Tips for Teachers

Helping Young People Achieve Self-Determination

Here are guidelines, insights and practical advice on helping students with disabilities cultivate some of the skills they will need to function more independently as adults and to develop a sense of self-worth and self-sufficiency.

- Treat your student with a disability as a capable human being by encouraging and supporting his or her efforts to explore, take healthy risks, and try out new situations.
- Provide opportunities for self-awareness by focusing on your student's strengths and the qualities that make him or her special and unique.
- Let your student know that you enjoy spending time with him or her. Try to really listen when your student shares thoughts and experiences with you.
- Share your family stories, histories, and traditions with your student to help the student understand that he or she is a member of a family circle, with a permanent place in the larger scheme of things.
- Provide opportunities for interaction with others of different ages and backgrounds to help your student develop social confidence.
- Help your student experience success by encouraging him or her to build on known strengths and abilities.
- Acknowledge your student's efforts toward a goal, not just the final product or accomplishment.
- Have realistic expectations; don't expect so much that your student is set up for failure or frustration, or so little that you communicate a lack of faith.
- Let your student take responsibility for his or her own actions.

- Acknowledge your student's presence. Include your student in class discussions. Don't interfere unnecessarily to answer questions that are directed at the student.

- Give your student a chance to grow into a unique adult. Avoid using labels such as 'shy,' 'lazy,' or 'clumsy' to describe your student.

- Respect your student's need for privacy and time alone. Don't intrude unless it is absolutely necessary.

- Promote your student's assertive (not aggressive) behavior as well as respect for others.

- Encourage your student to practice and use basic coping statements to handle difficult emotions, such as anger, jealousy, or fear, but by all means, encourage his/her expression. An example of a coping statement might be: "I can do this. I'll be just fine." or, "I really feel upset, but I need to stay calm."

- Acknowledge your own sense of self-worth, when appropriate. Your healthy self-image will be a good model for your student.

Adaptive Techniques for Applying the Arts

- Teachers should present lessons with concrete concepts and provide tactile, visual, auditory and kinesthetic sensory experiences. For example, teachers in classes for students classified as trainable mentally disabled could use textured bags, one with smooth items and the other with rough materials, to teach the concepts of smooth and rough by having the students feel and describe what was in the bags. These concepts could then be reinforced as quickly as possible in follow-up lessons with collage, which makes use of texture as an essential element. The students would experience the multi-sensory nature of these activities and benefit from the exposure to new vocabulary.

- Teachers can emphasize gross and fine motor muscle development, manipulations of tools and materials, and eye-hand coordination using finger paint in a tray to give students a sensory experience while at the same time limiting their work area.

- Students who need extra time should be allowed to start the day's art activity before the rest of the class. This will provide time for repetition of instructions and decrease the risk of frustration that can occur when students have to hurry through a project.

- Teachers can use print-making activities and weaving to emphasize repetition, sequencing and patterning. Teachers can also use clay modeling as a multi-sensory activity focusing on hand and finger use.

- Teachers should look for frequent opportunities for free drawing in order to promote concept formation and self-expression. This is important because students with mental disabilities go through the same stages of creative and mental growth as the rest of the population, although they do so at a slower pace and with occasional reversions. There should be frequent repetition to reinforce concepts of the art activity.

- Teachers of students with visual impairments should encourage the use of other sensory modalities in exploring the environment as well as any remaining vision to interpret visual stimuli more efficiently. For example, students can enjoy using scented markers—with a specific fragrance for each color—and clay that had been mixed with different scents. Teachers can provide many concrete, vivid and practical experiences using raised-line drawings created with white glue on mat-board or string and yarn. Sand or other three-dimensional tactile ingredients can be added to acrylic paint, or crayons can be used to draw on sandpaper surfaces. To help students with visual impairments working on long-term projects identify the tops of their papers each time they take out their work, punch a hole in the corner of the paper for top/bottom, left/right orientation.

- Teachers can make use of drawing, painting, puppetry, and working with clay to encourage self-exploration and expression and provide an appropriate and constructive outlet for release of tension and communication of feelings. Keep lessons structured, short, and organized.

- Teachers can use many adapted drawing and painting tools. For example, broken pieces of crayons placed in a muffin pan and baked in a conventional oven at 200 to 250 degrees for about 10 minutes make crayon "muffins." Students can easily grip these extra-large crayons for drawing. Chalk and crayon holders can be used for students with milder problems. Paintbrushes can be made out of deodorant bottles for students who had trouble gripping regular paintbrushes. Students can also use large chunks of sponge for painting.

What is important to realize is that all students have to try many times—and sometimes fail—before they can gain the self-assurance and sense of personal worth that comes with adulthood.

Appendix B

Disability Awareness

The different disabilities explained in Appendix B are those that the Individuals with Disabilities Education Act (IDEA) has defined under Subchapter 1, Part A, Sec. 1401.

The information was originally prepared by the National Information Center for Children and Youth with Disabilities (NICHCY) in the format of fact sheets. It is reprinted here with the permission of NICHCY:

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703-893-6061 (local)
1-800-999-5599 (toll free)
703-893-8614 (TDD)

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National Information Center for Children and Youth with Handicaps
Number 5 1988

The Special Artist's Handbook
Art Activities and Adaptive Aids for Handicapped Students
by Susan Rodriguez 1984 Prentice-Hall, Inc., Englewood Cliffs, N.J.

Pathways to Leisure
A Workbook For Finding Leisure Opportunities
by Martin Kimeldorf 1989 Meridian Education Corporation, Bloomington, Ill.

VISUAL IMPAIRMENTS

✧ Definition ✧

The terms partially sighted, low vision, legally blind and totally blind are used in the educational context to describe students with visual impairments. They are defined as follows:

- "Partially sighted" indicates some type of visual problem has resulted in a need for special education;
- "Low vision" generally refers to a severe visual impairment, not necessarily limited to distance vision. Low vision applies to all individuals with sight who are unable to read the newspaper at a normal viewing distance, even with the aid of eyeglasses or contact lenses. They use a combination of vision and other senses to learn, although they may require adaptations in lighting or the size of print, and, sometimes, braille;
- "Legally blind" indicates that a person has less than 20/200 vision in the better eye or a very limited field of vision (20 degrees at its widest point); and
- Totally blind students learn via braille or other non-visual media.

Visual impairment is the consequence of a functional loss of vision, rather than the eye disorder itself. Eye disorders which can lead to visual impairments can include retinal degeneration, albinism, cataracts, glaucoma, muscular problems that result in visual disturbances, corneal disorders, diabetic retinopathy, congenital disorders and infection.

✧ Incidence ✧

The rate at which visual impairments occur in individuals under the age of 18 is 12.2 per 1,000. Severe visual impairments, (legally or totally blind) occur at a rate of .06 per 1,000.

✧ Characteristics ✧

The effect of visual problems on a child's development depends on the severity, type of loss, age at which the condition appears, and overall functioning level of the child. Many children who have multiple handicaps may also have visual impairments resulting in motor, congnitive and/or social developmental delays.

A young child with visual handicaps has little reason to explore interesting objects in the environment, and thus may miss opportunities to have experiences and to learn. This lack of exploration may continue until learning becomes motivating or until intervention begins.

Because the child cannot see parents or peers, he or she may be unable to imitate social behavior or understand nonverbal cues. Visual handicaps can create obstacles to a growing child's independence.

✧ Educational Implications ✧

Children with visual impairments should be assessed early to benefit from early intervention programs, when applicable. Technology in the form of computers, low-vision optical and video aids enable many partially sighted, low vision and blind children to participate in regular class activities. Large print materials, books on tape and braille books are available.

Students with visual impairments may need additional help with special equipment and modifications in the regular curriculum to emphasize listening skills, communication, orientation and mobility, vocation/career options, and daily living skills. Students with low vision or who are legally blind may need help in using their residual vision more efficiently and in working with special aids and materials. Students who have visual handicaps combined with other types of disabilities have a greater need for an interdisciplinary approach and may require greater emphasis on self care and daily living skills.

✧ Resources ✧

American Foundation for the Blind. (1988). Directory of Services for Blind and Visually Impaired Persons in the United States. New York, NY: Author (23rd ed.).

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Dodson-Burk, B. & Hill, Everett W. (1989). *An Orientation and Mobility Primer for Families and Young Children.* New York, NY: American Foundation for the Blind.

Ferrell, K.A. (1985). *Reach Out and Teach: Materials for Parents of Visually Handicapped and Multihandicapped Young Children.* New York, NY: American Foundation for the Blind.

Hazekamp, J. & Huebner, K.M. (1989). *Program Planning and Evaluation for Blind and Visually Impaired Students: National Guidelines for Educational Excellence.* New York, NY: American Foundation for the Blind.

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Kastein, S., Spaulding, I. & Scharf, B. (1980). *Raising the Young Blind Child: A Guide for Parents and Educators.* New York, NY: Human Science Press.

Scott, E., Jan, J. & Freeman, R. (1985). *Can't Your Child See?* (2nd ed.) Austin, TX: PRO-ED.

✧ Organizations ✧

American Council of the Blind Parents
c/o American Council of the Blind
1010 Vermont Avenue, N.W., Suite 1100
Washington, D.C. 20005
(202) 467-5081; (1-800) 424-8666

American Foundation for the Blind
15 West 16th Street
New York, NY 10011
(212) 620-2000; (1-800) AFBLIND (Toll Free Hotline)

Blind Children's Center
4120 Marathon Street
P.O. Box 29159
Los Angeles, CA 90029-0159
(213) 664-2153; (1-800) 222-3566

Division for the Visually Handicapped
c/o Council for Exceptional Children
1920 Association Drive
Reston, VA 22091
(703) 620-3660

National Association for Parents of the Visually Impaired, Inc.
2180 Linway Drive
Beloit, WI 53511
(800) 562-6265

National Association for Visually Handicapped
22 West 21st Street
New York, NY 10010
(212) 889-3141

National Braille Association, Inc. (NBA)
1290 University Avenue
Rochester, NY 14607
(716) 473-0900

National Braille Press
88 St. Stephen Street
Boston, MA 02115
(617) 266-6160; (1-800) 548-7323

National Eye Institute
National Institutes of Health
U.S. Department of Health & Human Services
Building 31A, Room 32
Bethesda, MD 20892
(301) 496-5248

National Federation of the Blind, Parents Division
c/o National Federation of the Blind
1800 Johnson Street
Baltimore, MD 21230
(410) 659-9314

National Library Services for the Bind and Physically Handicapped
Library of Congress
1291 Taylor Street, N.W.
Washington, D.C. 20542
(202) 707-5100; (1-800) 424-8567

National Retinitis Pigmentosa Foundation
1401 Mt. Royal Avenue, Fourth Floor
Baltimore, MD 21217
(410) 225-9400; (410) 225-9409 (TDD)
(1-800) 683-5555 (Toll Free)

National Society to Prevent Blindness
500 E. Remington Road
Schaumburg, IL 60173
(708) 843-2020; (1-800) 221-3004 (Toll Free)

EMOTIONAL DISTURBANCE

✧ Definition ✧

Many terms are used to denote emotional, behavioral or mental disorders. Currently these students are labeled Seriously Emotionally Disturbed; however, efforts to improve both the definition and label are being addressed to be more inclusive in identification and service delivery. In general, most people would agree that the terminology should indicate that students who are eligible for special services under this label have behavior that is significantly different from that of their peers.

Public Law 94-142, The Education of the Handicapped Act, currently defines Serious Emotional Disturbance as "a condition exhibiting one or more of the following characteristics over a long period of time and to a marked degree, which adversely affects educational performance:

- An inability to learn which cannot be explained by intellectual sensory, or health factors;
- An inability to build or maintain satisfactory interpersonal relationships with peers and teachers;
- A general pervasive mood of unhappiness or depression: or a tendency to develop physical symptoms or fears associated with personal or school problems." (U.S. Federal Register 42, August 23, 1977, pp. 42478-42479.)

The Federal definition (as stated in the Federal Register) includes children who have schizophrenia. Children who have been identified as socially maladjusted (except those determined to be Seriously Emotionally Disturbed) are excluded from this category.

✧ Incidence ✧

For the school year 1988-89, 377,295 children and youth with emotional or behavior disturbance were provided services in the public schools (Twelfth Annual Report to Congress U.S. Department of Education, 1990).

✧ Characteristics ✧

The causes of emotional disturbances have not been adequately determined. Although various factors such as heredity, brain disorder, diet, stress, and family functioning have been suggested as possible causes, research has not shown any of these factors to be the direct cause of behavior problems. Some of the characteristics and behaviors seen in children who have emotional disturbances include:

- Hyperactivity (short attention span, impulsiveness);
- Aggression/self-injurious behavior (acting out, fighting);
- Withdrawal (failure to initiate interaction with others; retreat from exchanges of social interaction, excessive fear or anxiety);
- Immaturity (inappropriate crying, temper tantrums, poor coping skills); and
- Learning problems (academically performing below grade level).

Children with the most serious emotional disturbances exhibit distorted thinking, excessive anxiety, bizarre motor acts, and abnormal mood swings and are sometimes identified as children who have a severe psychosis or schizophrenia.

Many children who do not have emotional disturbances may display some of these same behaviors at various times during their development. However, when children have serious emotional disturbances, these behaviors continue over long periods of time. Their behavior thus signals that they are not coping with their environment or peers.

✧ Educational Implications ✧

The educational programs for children with behavioral and/or emotional problems as identified by the schools should include attention to mastering academics, developing social skills, and increasing self-control and self-esteem. Career education (both vocational and academic programs) is rapidly becoming a major part of the secondary education of these children. It is recommended that career education be considered as a part of every adolescent's Individualized Education Program (IEP).

Behavior modification, shaping behaviors with positive reinforcement, is one of the most widely used approaches to helping children

with emotional/behavioral disorders. However, while students can learn to meet classroom expectations, questions have been raised about how much the learning transfers to other situations. Hence, a number of schools are trying different strategies to help students take responsibility for their thoughts, feelings and actions. It is important for teachers to focus on academics and opportunities for their students to develop social skills, in addition to working on behavioral control.

Students eligible for special education services under the category Seriously Emotionally Disturbed often have IEPs which do not include psychological or counseling services. These are legitimate related services found in the law (Code of Federal Regulations CFR 300.13). Often it is suggested that families take their child to a mental health center for therapy. However, an increasing number of state education and mental health agencies have reported collaborative efforts to make mental health services (particularly school-based mental health services) more available to identified students. Sometimes these services include short term therapy; but more often they are defined as consultations with teachers, work with families, and availability at crisis time. Recognition that families with the most seriously troubled children need support, respite care, intensive case management services, and a multi-agency treatment plan is growing, largely through a federal program called CASSP (Child and Adolescent Service System Program). These efforts work best when school and mental health professionals work collaboratively.

✧ Other Considerations ✧

Families of children with emotional disturbances may need help in understanding their children's condition and in learning how to work effectively with them. Help is available from psychiatrists, psychologists or other mental health professionals in public or private mental health settings. Sometimes children may need an out-of-home placement. Children should be provided services based on their individual needs and all persons who are involved with these children should be aware of the care they are receiving. It is important to coordinate all services between home, school, and therapeutic community with open communication.

✧ Resources ✧

Donner, R. and Fine, G. (1987) *A Guide for Developing Self-Help/Advocacy Groups for Parents of Children with Serious Emotional Problems.* Distributed by: CASSP Technical Assistance Center, 2233 Wisconsin Ave., N.W. #215 Washington, D.C. 20007

Friedman, R.M., Duchnowski, A.J. & Henderson, E.L., Eds. (1989). *Advocacy on Behalf of Children with Serious Emotional Problems.* Springfield, Illinois: Charles C. Thomas.

Kelker, K.A. (1988 2nd Ed.) *Taking Charge: A Handbook for Parents Whose Children Have Emotional Handicaps.* Distributed by: Research and Training Center on Family Support and Children's Mental Health, Portland Research Institute, Portland State University, P.O. Box 751, Portland, OR 97207-0751

Knitzer, J., Steinberg, Z. and Fleisch, B. (1990). *At the Schoolhouse Door: An Examination of Programs and Policies for Children with Behavioral and Emotional Problems.* New York: Bank Street College.

National Directory of Organizations Serving Parents of Children and Youth with Emotional and Behavioral Disorders. (1988 2nd Ed.) Distributed by: Research and Training Center on Family Support and Children's Mental Health See above address

✧ Organizations ✧

American Academy of Child and Adolescent Psychiatry
Public Information Office
3615 Wisconsin Ave., NW
Washington, DC 20016
(202) 966-7300

ERIC Clearinghouse on Handicapped and Gifted Children
Council for Exceptional Children
1920 Association Dr.
Reston, VA 22091-1589
(703) 620-3660

Federation of Families for Children's Mental Health
1021 Prince St.,3rd Floor
Alexandria, VA 22314-2971
(703) 684-7710

National Alliance for the Mentally Ill
2101 Wilson Blvd., Suite 302
Arlington, VA 22201
(703) 524-7600

National Clearinghouse on Family Support and Children's Mental Health
Portland State University
P.O. Box 751
Portland, OR 97207-0751
(800) 628-1696 between 8 a.m. and noon Pacific Time

National Mental Health Association
1021 Prince Street
Alexandria, VA 22314-2971
(703) 684-7722

LEARNING DISABILITIES

✧ Definition ✧

The regulations for Public Law (P.L.) 101-476, the Individuals with Disabilities Education Act (IDEA), formerly P.L. 94-142, the Education of the Handicapped Act (EHA), define a learning disability as a "disorder in one or more of the basic psychological processes involved in understanding or in using spoken or written language, which may manifest itself in an imperfect ability to listen, think, speak, read, write, spell or to do mathematical calculations."

The Federal definition further states that learning disabilities include "such conditions as perceptual handicaps, brain injury, minimal brain dysfunction, dyslexia, and developmental aphasia." According to the law, learning disabilities do not include learning problems that are primarily the result of visual, hearing, or motor disabilities; mental retardation; or environmental, cultural, or economic disadvantage. Definitions of learning disabilities also vary among states.

Having a single term to describe this category of children with disabilities reduces some of the confusion, but there are many conflicting theories about what causes learning disabilities and how many there are. The label "learning disabilities" is all-embracing; it describes a syndrome, not a specific child with specific problems. The definition assists in classifying children, not teaching them. Parents and teachers need to concentrate on the individual child. They need to observe both how and how well the child performs, to assess strengths and weaknesses, and invent ways to help each child learn. It is important to remember that there is a high degree of interrelationship and overlapping among the areas of learning. Therefore, children with learning disabilities may exhibit a combination of characteristics.

These problems may mildly, moderately, or severely impair the learning process.

✧ Incidence ✧

Many different estimates of the number of children with learning disabilities have appeared in the literature (ranging from 1% to 30% of the general population). In 1987, the Interagency Committee on Learning Disabilities concluded that 5% to 10% is a reasonable estimate of the percentage of persons affected by learning disabilities. The U.S. Department of Education (1991) reported that 4.66% of all school aged children received special education services for learning disabilities and that in the 1989-90 school year over 2 million children with learning disabilities were served. Differences in estimates perhaps reflect variations in the definition.

✧ Characteristics ✧

Learning disabilities are characterized by a significant difference in the child's achievement in some areas, as compared to his or her overall intelligence.

Students who have learning disabilities may exhibit a wide range of traits, including problems with reading comprehension, spoken language, writing, or reasoning ability. Hyperactivity, in-attention, and perceptual coordination problems may also be associated with learning disabilities. Other traits that may be present include a variety of symptoms, such as uneven and unpredictable test performance, perceptual impairments, motor disorders, and behaviors such as impulsiveness, low tolerance for fustruation, and problems in handling day-to-day social interactions and situations.

Learning disabilities may occur in the following academic areas:

1. Spoken language: Delays, disorders, or discrepancies in listening and speaking;

2. Written language: Difficulties with reading, writing, and spelling;
3. Arithmetic: Difficulty in performing arithmetic functions or in comprehending basic concepts;
4. Reasoning: Difficulty in organizing and integrating thoughts; and
5. Organization skills: Difficulty in organizing all facets of learning.

✧ Educational Implications ✧

Because learning disabilities are manifested in a variety of behavior patterns, the Individual Education Program (IEP) must be designed carefully. A team approach is important for educating the child with a learning disability, beginning with the assessment process and continuing through the development of the IEP. Close collaboration among special class teachers, parents, resource room teachers, regular class teachers and others, will facilitate the overall development of a child with learning disabilities.

Some teachers report that the following strategies have been effective with some students who have learning disabilities:

- Capitalize on student's strengths;
- High structure and clear expectations;
- Using short sentences and a simple vocabulary;
- Opportunities for success in a supportive atmosphere to help build self-esteem;
- Flexibility in classroom procedures (e.g., allowing the use of tape recorders for note-taking and test-taking when students have trouble with written language);
- Self-correcting materials, which provide immediate feedback without embarrassment;
- Using computers for drill and practice and teaching word processing;
- Positive reinforcement of appropriate social skills at school and home; and
- Recognizing that students with learning disabilities can greatly benefit from the gift of time to grow and mature.

✧ Resources ✧

"*Journal of Learning Disabilities.*" (Available from PRO-ED, 5341 Industrial Oaks Blvd., Austin TX 78735-8809. Telephone: (512) 982-3142)

Silver, L. (1988). *The misunderstood child: A guide for parents of learning disabled children.* New York, NY: McGraw Hill Book Co. (Available from McGraw Hill, 11 West 19th St., New York, NY 10011.)

Smith, S. (1981). *No easy answers.* New York, NY: Bantam Books. (Available from Bantam, 666 Fifth Avenue, New York, NY 10103. Telephone: 1-800-223-6834.)

✧ Organizations ✧

Council for Learning Disabilities (CLD)
P.O. Box 40303
Overland Park, KS 66204
(913) 492-8755

Division of Learning Disabilities
Council for Exceptional Children
1920 Association Dr.
Reston, VA 22091
(703) 620-3660

Learning Disabilities Assn. of America (LDA)
4156 Library Road
Pittsburgh, PA 15234
(412) 341-1515
(412) 341-8077

National Center for Learning Disabilities
99 Park Avenue
New York, NY 10016
(212) 687-7211

National Network of Learning Disabled Adults (NNLDA)
808 North 82nd St., #F2
Scottsdale, AZ 85257
(602) 941-5112

Orton Dyslexia Society
724 York Road
Baltimore, MD 21204
(410) 296-0232
(800) 222-3123 (Toll Free)

MENTAL RETARDATION

✧ Definition ✧

People with mental retardation are those who develop at a below average rate and experience difficulty in learning and social adjustment. The regulations for the Individuals with Disabilities Education Act (IDEA), formerly the Education of the Handicapped Act (Public Law 94-142), provide the following technical definition for mental retardation:

> "Mentally retarded means significantly subaverage general intellectual functioning existing concurrently with deficits in adaptive behavior and manifested during the developmental period, which adversely affects a child's educational performance."

"General intellectual functioning" refers to a score obtained on an intelligence test. Persons with mental retardation usually score 70 or below. "Adaptive behavior" refers to a person's adjustment to everyday life. Difficulties may occur in learning, communication, social, academic, vocational, and independent living skills.

Mental retardation is not a disease, nor should it be confused with mental illness. Children with mental retardation become adults; they do not remain "eternal children." They do learn, but slowly, and with difficulty.

Probably the greatest number of children with mental retardation have chromosome abnormalities. Other biological factors include (but are not limited to): asphyxia (lack of oxygen); blood incompatibilities between the mother and fetus; and maternal infections, such as rubella or herpes. Certain drugs have also been linked to problems in fetal development.

✧ Incidence ✧

Some studies suggest that approximately 1% of the general population has mental retardation (when both intelligence and adaptive behavior measures are used). According to data reported to the U.S. Department of Education by the states, in the 1989-90 school year, 564,666 students ages 6-21 were classified as having mental retardation and were provided services by the public schools. This figure represents approximately 1.7% of the total school enrollment for that year. It does not include students reported as having multiple handicaps or those in non-categorical special education pre-school programs who may also have mental retardation.

✧ Characteristics ✧

Many authorities agree that people with mental retardation develop in the same way as people with out mental retardation, but at a slower rate. Others suggest that persons with mental retardation have difficulties in particular areas of basic thinking and learning such as attention, perception, or memory. Depending on the extent of the impairment—mild, moderate, severe, or profound—individuals with mental retardation will develop differently in academic, social, and vocational skills.

✧ Educational Implications ✧

Persons with mental retardation have the capacity to learn, to develop, and to grow. The great majority of these citizens can become productive and full participants in society.

Appropriate educational services that begin in infancy and continue throughout the developmental period and beyond will enable children with mental retardation to develop to their fullest potential.

As with all education, modifying instruction to meet individual needs is the starting point for successful learning. Throughout their child's education, parents should be an integral part of the planning and teaching team.

In teaching persons with mental retardation, it is important to:

- Use concrete materials that are interesting, age-appropriate and relevant to the students;
- Present information and instructions in small, sequential steps and review each step frequently;
- Provide prompt and consistent feedback;
- Teach these children, whenever possible, in the same school they would attend if they were not mentally retarded;
- Stress success;
- Teach tasks or skills that students will use frequently in such a way that students can apply the tasks or skills in settings outside of school; and
- Remember that tasks that many people learn without instruction may need to be structured, or broken down into small steps or segments, with each step being carefully taught.

Children and adults with mental retardation need the same basic services that all people need for normal development. These include education, vocational preparation, health services, recreational opportunities, and many more. In addition, many persons with mental retardation need specialized services for special needs. Such services include diagnostic and evaluation centers; special early education opportunities, beginning with infant stimulation programs and continuing through preschool; and educational programs that include age-appropriate activities, functional academics, transition training, and opportunities for independent living and competitive employment to the maximum extent possible.

✧ Resources ✧

Cegelka, P.T. and Prehm, H.J. *Mental Retardation: From Categories to People.* (Merrill Publishing Co., Columbus, OH)

Cougan, T., and Isbell, L. *We Have Been There: Families Share the Joy and Struggles of Living with Mental Retardation.* 1983. (Abingdon Press, Nashville, TN)

Perske, R. *Hope for the Families: New Directions for Parents of Persons with Retardation and Other Disabilities.* (Abingdon Press—see above.)

✧ Organizations ✧

The Arc, (formerly the Association for Retarded Citizens of the United States)
500 East Border Street, Suite 300
Arlington, TX 76010
(817) 261-6003

American Association on Mental Retardation (AAMR)
1719 Kalorama Road, N.W.
Washington, D.C. 20009
(202) 387-1968; (1-800) 424-3688 (Toll Free)

National Down Syndrome Congress
1800 Dempster Street
Park Ridge, IL 60068-1146
(312) 823-7550; (1-800) 232-NDSC (Toll Free)

National Down Syndrome Society
666 Broadway, Suite 810
New York, NY 10012
(212) 460-9330; (1-800) 221-4602 (Toll Free)

ORTHOPEDIC DISABILITIES AND SPECIAL HEALTH PROBLEMS

✧ Definition ✧

Orthopedic or physical disabilities describe medical or structural conditions which may be serious enough to disrupt the child's development and require special attention in school. Typical examples of orthopedic or physical problems include disabilities present at birth (such as missing limbs, spina bifida, etc.), as well as physical problems resulting from other causes (such as contractures caused by burns or fractures, etc.). In addition, neurological problems, such as cerebral palsy, may be included in this category.

Health impairments may result in limited strength, vitality and/or alertness. Asthma, cardiac conditions, sickle cell anemia, epilepsy, and leukemia are examples of health impairments that could interfere with a child's education.

✧ Incidence ✧

One half of one percent (.5%) is the figure usually cited in estimates of school aged children with physical or health impairments. Cerebral palsy accounts for a large part of this percentage, followed by spina bifida.

✧ Characteristics ✧

Physical disabilities can produce a variety of characteristics. Children may experience a wide range of restrictions on their activity, from little or none to a complete restructuring of daily life. The most severly affected children may require intensive medical and educational help.

Physical problems may interfere with children's motor functioning, communication, learning skills, or social development.

✧ Educational Implications ✧

The contributions of such related services as physical, occupational, and speech and language therapy are often central to the education of children with physical disabilities. The greatest progress is achieved when therapy suggestions are consistently applied in the child's home as well as in school. This carryover strengthens appropriate feeding, positioning, and language stimulation patterns.

Architectural factors must be considered. Section 504 of the Rehabilitation Act of 1973 requires that programs receiving Federal funds make their programs accesible. This could mean structural changes (for example, adding elevators or ramps) or schedule or location changes (for example, offering a course on the ground floor).

Sometimes the nature of the child's disability requires changes in school equipment or curriculum. In the same way a student's placement should be the least restrictive one appropriate for him or her, the day-to-day school pattern also should be as "normal" as possible.

Physical disabilities can have profound effects on children's emotional and social development. To promote growth, parents and teachers should avoid overprotection and encourage children to take risks within limits of safety and health. Teachers and classmates should also understand that, although children with physical disabilities and health impairments may be physically disabled, they are more like their classmates than different from them.

Technology holds great promise for making the life of a child with a disability more "normal." Computerized devices, for example, can help nonvocal, severely physically involved children communicate, perhaps for the first time.

Students who require recurring or longterm hospital care for their condition may need special services such as tutoring or homebound instruction to keep up with their class. Depending upon the nature and severity of the condition, counseling for the entire family may be helpful.

✧ References ✧

Best, G.A. *Individuals with Physical Disabilities.* 1978. (C.V. Mosby Co., 11830 Westline Industrial Drive, St. Louis, MO 63141)

Bigge, J.L. *Teaching Individuals with Physical and Multiple Disabilities.* 1982. (Charles E. Merrill Publishing Co., Columbus, OH 43216)

Birch, J.W., & Reynolds, M.C. *Teaching Exceptional Children in All America's Schools.* 1981. (The Council for Exceptional Children, 1920 Association Drive, Reston, VA 22091)

Calhoun, M.L., & Hawisher, M. *Teaching and Learning Strategies for Physically Handicapped Students.* 1979. (University Park Press, 233 E. Redwood Street, Baltimore, MD 21202)

Darling, R.B., & Darling, J. *Children Who Are Different. Meeting the Challenges of Birth Defects in Society.* 1982. (C.V. Mosby Co., 11830 Westline Industrial Drive, St. Louis, MO 63121)

Epilepsy Foundation of America. *Epilepsy: You and Your Child.* 1980. (Epilepsy Foundation of America, 4351 Garden City Drive, Suite 406, Landover, MD 20785)

National Rehabilitation Information Center. *Learning to Live with a Disability: A Guidebook for Families.* 1980. (National Rehabilitation Information Center, 4407 8th Street, N.E., Washington, DC 20017)

McCollum, A.T. *Coping with Prolonged Health Impairment in Your Child.* 1975. (Little, Brown & Co., 34 Beacon Street, Boston, MA 02106)

Mullins, J. B. *A Teacher's Guide to Management of Physically Handicapped Students.* 1979. (Charles C. Thomas Publisher, 2600 So. First Street, Springfield, IL 62717)

Prensky, A.L. & Pulkes, H.S. *Care of the Neurologically Handicapped Child. A Book for Parents and Professionals.* 1982. (Oxford University Press, 200 Madison Avenue, New York, NY 10016)

Umbreit, J., & Cardullas, P.(Eds.) *Educating the Severely Physically Handicapped.* 1980. (Special Press, P.O. Box 2524, Columbus, OH 43216)

✧ Resources ✧

Accent on Information
P.O. Box 700
Gillum Road and High Drive
Bloomington, IN 61701

American National Standards Institute
1430 Broadway
New York, NY 10018
(212) 354-3300

American Coalition of Citizens with Disabilities
1346 Connecticut Avenue, N.W.
Washington, DC 20036
(202) 785-4265

Cancer Information Clearinghouse
National Cancer Institute
Bethesda, MD 20205
(301) 496-4070

The Candlelighters Foundation
2025 I Street, N.W. - Suite 1011
Washington, DC 20006
(202) 659-5136

Division on Physically Handicapped
c/o The Council for Exceptional Children
1920 Association Drive
Reston, VA 22091

Epilepsy Foundation of America
4351 Garden City Drive, Suite 406
Landover, MD 20785
(301) 459-3700

March of Dimes Birth Defects Foundation
P.O. Box 2000, 1275 Mamaroneck Avenue
White Plains, NY 10605
(914) 428-7100

National Association of the Physically Handicapped
76 Elm Street
London, OH 43140
(614) 852-1664

National Easter Seal Society
70 East Lake Street
Chicago, IL 60601
(312) 726-6200, (800) 221-6827

National Library Service for the Blind and Physically Handicapped
Library of Congress
Washington, DC 20542
(202) 707-5100

National Rehabilitation Information Center
4407 8th Street, N.E.
Washington, DC 20017

United Cerebral Palsy Association, Inc.
1522 K Street, N.W., Suite 1112
Washington, DC 20005
(202) 842-1266, (800) 822-5827

HEARING IMPAIRMENTS

✧ Introduction ✧

An estimated 21 million Americans have some degree of hearing impairment. Hearing impairments affect individuals of all ages, and may occur at any time from infancy through old age. The degree of loss may range from mild to severe. This variability in age at onset and degree of loss plus the fact that each individual adjusts differently to a loss of hearing makes it impossible to define uniformly the consequences of a loss.

✧ Incidence ✧

Although the National Center for Health Statistics through its Health Interview Survey has been able to estimate the number of people with hearing impairments, there have been no recent national surveys which can be used to estimate the number of people who are deaf. As a result, estimates for the number of deaf people range anywhere from 380,000 to two million.

✧ Characteristics ✧

There are four types of hearing loss, each of which can result in different problems and different possibilities for medical and nonmedical remediation.

Conductive hearing losses are caused by diseases or obstructions in the outer or middle ear (the conduction pathways for sound to reach the inner ear). Conductive hearing losses usually affect evenly all frequencies of hearing and do not result in severe losses. A person with a conductive hearing loss usually is able to use a hearing aid well, or can be helped medically or surgically.

Sensorineural hearing losses result from damage to the delicate sensory hair cells of the inner ear or the nerves which supply it. These hearing losses can range from mild to profound. They often affect certain frequencies more than others. Thus, even with amplification to increase the sound level, the hearing impaired person perceives distorted sounds. This distortion accompanying some forms of sensorineural hearing loss is so severe that successful use of a hearing aid is impossible.

Mixed hearing losses are those in which the problem occurs both in the outer or middle and the inner ear.

A **central** hearing loss results from damage or impairment to the nerves or nuclei of the central nervous system, either in the pathways to the brain or in the brain itself.

Among the causes of deafness are heredity, accident, and illness. An unborn child can inherit hearing loss from its parents. In about 50 percent of all cases of deafness, genetic factors are a probable cause of deafness. Environmental factors (accident, illness, ototoxic drugs, etc.) are responsible for deafness in the remaining cases. Rubella or other viral infections contracted by the pregnant mother may deafen an unborn child. Hazards associated with the birth process (for example, a cut-off in the oxygen supply), may affect hearing, illness or infection may cause deafness in young children. Constant high noise levels can cause progressive and eventually severe sensorineural hearing loss, as can tumors, exposure to explosive sounds, heavy medication, injury to the skull or ear, or a combination of these factors. hearing loss results from damage or impairment to the nerves or nuclei of the central nervous system, either in the pathways to the brain or in the brain itself.

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deafen an unborn child. Hazards associated withthe birth process (for example, a cut-off in the oxygen supply), may affect hearing, illness or infection may cause deafness in young children. Constant high noise levels can cause progressive and eventually severe sensorineural hearing loss, as can tumors, exposure to explosive sounds, heavy medication, injury to the skull or ear, or a combination of these factors.

✧ Educational Implications ✧

Deafness itself does not affect a person's intellectual capacity or ability to learn. Yet, deaf children generally require some form of special schooling in order to gain an adequate education.

Deaf children have unique communication needs. Unable to hear the continuous, repeated flow of language interchange around them, deaf children are not automatically exposed to the enormous amounts of language stimulation experienced by hearing children during their early years. For deaf children, early, consistent, and conscious use of visible communication modes (such as sign language, fingerspelling, and Cued Speech) and/or amplification and aural/oral training can help reduce this language delay. Without such assistance form infancy, problems in the use of English typically persist throughout the deaf child's school years. With such assistance, the language learning task is easier but by no means easy.

This problem of English language acquisition affects content areas as well. While the academic lag may be small during the primary grades, it tends to be cumulative. A deaf adolescent may be a number of grade levels behind hearing peers. However, the extent to which hearing impairment affects school achievement depends on many factors – the degree and type of hearing loss, the age at which it occurred, the presence of additional handicaps, the quality of the child's schooling, and the support available both at home and at school.

Many deaf children now begin their education between ages one to three years in a clinical program with heavy parental involvement. Since the great majority of deaf children – over 90 percent – are born to hearing parents, these programs provide instruction for parents on implications of deafness within the family. By age four or five, most deaf children are enrolled in school on a full-day basis. Approximately one-third of school-age deaf children attend private or public residential schools. Some attend as day students and the rest usually travel home on weekends. Two-thirds attend day programs in schools for the deaf or special day classes located in regular schools, or are mainstreamed into regular school programs. Some mainstreamed deaf children do most or all of their schoolwork in regular classes, occasionally with the help of an interpreter, while others are mainstreamed only for special activities or for one or two classes.

✧ Organizations ✧

Alexander Graham Bell Association for the Deaf
3417 Volta Place, NW
Washington, DC 20007
(202) 227-5220 (V/TDD)

American Deafness and Rehabilitation Association
P.O. Box 55369
Little Rock, AR 77225
(501) 663-4617 (V/TDD)

American Society for Deaf Children
814 Thayer Avenue
Silver Spring, MD 20910
(301) 585-5400 (V/TDD)

National Association of the Deaf
814 Thayer Avenue
Silver Spring, MD 20910
(301) 587-1788 (V/TDD)

Educational Institutions

Gallaudet University
800 Florida Ave. NE
Washington, DC 20002-3625

National Technical Institute for the Deaf
Rochester Institute of Technology
1 Lomb Memorial Drive
Rochester, NY 14623

SPEECH AND LANGUAGE DISORDERS

✧ Definition ✧

Speech and language disorders refer to problems in communication and related areas such as oral motor function. These delays and disorders range from simple sound substitutions to the inability to understand or use language or use the oral-motor mechanism for functional speech and feeding. Some causes of speech and language disorders include hearing loss, neurological disorders, brain injury, mental retardation, drug abuse, physical impairments such as cleft lip or palate, and vocal abuse or misuse. Frequently, however, the cause is unknown.

✧ Incidence ✧

One quarter of the students served in the public schools' special education programs (almost 1 million children in the 1988-89 school year) were categorized as speech or language impaired. This estimate does not include children who have speech/language problems secondary to other conditions such as deafness. Language disorders may be related to other disabilities such as mental retardation, autism or cerebral palsy. It is estimated that communication disorders (including speech, language and hearing disorders) affect one of every 10 people in the United States.

✧ Characteristics ✧

A child's communication is considered delayed when the child is noticeably behind his or her peers in the acquisition of speech and/or language skills. Sometimes a child will have greater receptive (understanding) than expressive (speaking) language skills, but this is not always the case.

Speech disorders refer to difficulties producing speech sounds or problems with voice quality. They might be characterized by an interruption in the flow or rhythm of speech, such as stuttering, which is called dysfluency. Speech disorders may be problems with the way sounds are formed, called articulation or phonological disorders, or they may be difficulties with the pitch, volume or quality of the voice. There may be a combination of several problems. People with speech disorders have trouble using some speech sounds, which can also be a symptom of a delay. They may say "see" when they mean "ski" or they may have trouble using other sounds like "l" or "r". Listeners may have trouble understanding what someone with a speech disorder is trying to say. People with voice disorders may have trouble with the way their voices sound.

A language disorder is an impairment in the ability to understand and/or use words in context, both verbally and nonverbally. Some characteristics of language disorders include improper use of words and their meanings, inability to express ideas, inappropriate grammatical patterns, reduced vocabulary and inability to follow directions. One or a combination of these characteristics may occur in children who are affected by language learning disabilities or developmental language delay. Children may hear or see a word but not be able to understand its meaning. They may have trouble getting others to understand what they are trying to communicate.

✧ Educational Implications ✧

Because all communication disorders carry the potential to isolate individuals from their social and educational surroundings, it is essential to find appropriate timely intervention. While many speech and language patterns can be called "baby talk" and are part of a young child's normal development, they can become problems if they are not outgrown as expected. In this way an initial delay in speech and language or an initial speech pattern can become a disorder which can cause difficulties in learning. Because of the way the brain

develops, it is easier to learn language and communication skills before the age of 5. When children have muscular disorders, hearing problems or developmental delays, their acquisition of speech, language and related skills is often affected.

Speech-language pathologists assist children who have communication disorders in various ways. They provide individual therapy for the child; consult with the child's teacher about the most effective ways to facilitate the child's communication in the class setting; and work closely with the family to develop goals and techniques for effective therapy in class and at home. Technology can help children whose physical conditions make communication difficult. The use of electronic communication systems allow nonspeaking people and people with severe physical disabilities to engage in the give and take of shared thought.

Vocabulary and concept growth continues during the years children are in school. Reading and writing are taught and, as students get older, the understanding and use of language becomes more complex. Communication skills are at the heart of the education experience. Speech and/or language therapy may continue throughout a student's school year either in the form of direct therapy or on a consultant basis. The speech-language pathologist may assist vocational teachers and counselors in establishing communication goals related to the work experiences of students and suggest strategies that are effective for the important transition from school to employment and adult life.

Communication has many components. All serve to increase the way people learn about the world around them, utilize knowledge and skills, and interact with colleagues, family and friends.

✧ Resources ✧

Bernthal, J.E. & Bankson, N.W. (1988). *Articulation and Phonological Disorders*. 2nd ed. Englewood Cliffs, NJ: Prentice Hall.

Hixon, T.J., Shriberg, L.D. & Saxman, J.H. (1980). *Introduction to Communication Disorders*. Englewood Cliffs, NJ: Prentice Hall.

Shames, G.H. & Wiig, E.H. (1982). *Human Communication Disorders. An Introduction*. Columbus, OH: Charles & Merrill Publishing Co.

Van Hattum, R.J. (1980). *Communication Disorders: An Introduction*. New York: Macmillan.

✧ Organizations ✧

American Cleft Palate Association
331 Salk Hall
University of Pittsburgh
Pittsburgh, PA 15261
412-681-9620

American Speech-Language-Hearing Association (ASHA)
10801 Rockville Pike
Rockville, MD 20852
301-897-5700 (Voice or TDD)
800-638-8255

Learning Disabilities Association of America (LDA)
4156 Library Road
Pittsburgh, PA 15234
412-341-1515
412-341-8077

Division for Children with Communication Disorders
c/o Council for Exceptional Children (CEC)
1920 Association Drive
Reston, VA 22091
703-620-3660

National Easter Seal Society
70 East Lake Street
Chicago, IL 60601
312-726-6200
312-726-4258 (TDD)
800-221-6827 (Calls outside IL)
(For information about services for children and youth.)

Scottish Rite Foundation
Southern Jurisdiction, U.S.A., Inc.
1733 Sixteenth Street, N.W.
Washington, DC 20009-3199
202-232-3579

Trace Research and Development Center on Communication, Control and Computer Access for Handicapped Individuals
University of Wisconsin - Madison
S-151 Waisman Center
Madison, WI 53705-2280
608-262-6966; 608-263-5408 (TDD)

AUTISM

✧ Definition ✧

Autism is a developmental disorder which usually becomes evident before the age of three years. It is a neurological or brain disorder in which behavior, communication, and social interactions are the primary disabilities.

✧ Incidence ✧

The rate of incidence, or how often autism occurs in children, ranges from five to fifteen out of 10,000 births. The different estimates are based on slightly different definitions of autism.

It is three times more common in boys than girls and is rarely found in more than one child in a family.

Autism can be caused by a number of factors, but the cause in the vast majority is not known. It is known that autism is caused by biological, not psychological, factors.

✧ Characteristics ✧

Some babies show signs of autism from infancy. They may not like to cuddle and may show little interest in their families.

Typical characteristics of autism are often described as:

- difficulty relating to people, objects and events;
- repetitive movements such as rocking and spinning, head banging and hand twisting;
- insistence that the environment and routine remain unchanged;
- avoidance of eye contact;
- verbal and nonverbal communication skills are severely impaired;
- use of toys and objects is an unconventional manner, little imaginative play;
- severe impairment of social interaction development; and
- limited intellectual ability.

It should be noted that any one of these characteristics may occur in children with other disabilities. In these cases the term "autistic-like" behavior is used.

✧ Educational Implications ✧

Early diagnosis and educational evaluation of autism are very important, although help given at any age can make a significant difference.

Public Law 101-476, the Individuals with Disabilities Education Act (IDEA), formerly the Education of the Handicapped Act, now includes autism as a separate disability category. Children with autism will be eligible for special education and related services under this new category.

Until recently, children with autism have been eligible for special education and related services under the category of "other health impaired." The regulations (CFR 300.5) to the Education of the Handicapped Act state, "Other health impaired means (i) having an autistic condition which is manifested by severe communication and other developmental and educational problems...". These regulations will be changed to reflect autism as a category included under the IDEA.

Emphasis in education needs to be on helping the child to learn ways to communicate and on structuring the environment so

that it is consistent and predictable. Effective teaching includes attention to behavior plans, positive behavior management, and clear expectations and rules.

Many of these methods can be developed in conjunction with parents and followed through at home. Continuity and consistency between home and school environments can greatly aid in the security and progress of persons with autism.

While autism is a lifetime condition, with special training, supervision, and support, many adults with autism can live and work in the community.

✧ Resources ✧

Autism Research International Newsletter
Institute for Child Behavior Research
4182 Adams Avenue
San Diego, CA 92116

Journal of Autism and Developmental Disorders
Plenum Publishing Corporation
233 Spring Street
New York, NY 10013

Park, Clara. (1982) *The Siege*. Boston: Little Brown and Company.

Powers, Michael D. (Ed) (1989). *Children with Autism, A Parent's Guide*. Rockville, MD: Woodbine House.

Wing, L., M.D., (1980). *Autistic Children: A Guide for Parents and Professionals*. Secaucus, NJ: The Citadel Press.

✧ Organizations ✧

Autism Hotline
Autism Services Center
101 Richmond Street
Huntington, WV 25702
(304) 523-8269

Autism Society of America
8601 Georgia Avenue
Suite 503
Silver Spring, MD 20910
(301) 565-0433

Institute for Child Behavior Research
4182 Adams Avenue
San Diego, CA 92116
(618) 281-7165